

The Evolution of the "Free and Easy"

NOVEMBER 12, 1913

PRICE TEN CENTS



MARIE BATES AND DAVID WARFIELD IN "THE AUCTIONEER"



WHITE, N. Y.
MARGUERITE CLARK AND ERNEST GLENDINNING IN "PRUNELLA"



CHARLOTTE KRAUSE, IRVING PLACE THEATER



ADELE REY IN "IOLE"



WHITE, N. Y.
HELOISE DE PASTORI



WHITE, N. Y.
CLARA PALMER IN "OH-I-SAY"



WHITE, N. Y.
RUSSELL POWELL, HERBERT EYLING, GILBERT CLAYTON, IN "THE MADCAP DUCHESS"



Pach Bros.

SCENE FROM "KASERNENLUFT," AT THE IRVING PLACE THEATER
FROM THE MERRY PLAY WORLD

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"THE PLAY'S THE THING," SAYS FULDA

A CANDID alien estimate of American things dramatic from a clear-headed man is mightily welcome once in a while, particularly if he is philosophical enough to qualify by "in my opinion." Of course we have plenty of expressed foreign views, as any other nation has, most of them impudent through insufficient knowledge of the subjects of which they treat, but we have not nearly enough of the thoughtful, constructive kind.

Take the vigorous opinions of Ludwig Fulda, the German dramatist now lecturing in America, whose plays are held among the most brilliant contributions to his national dramatic literature. They—the opinions—are scathing, but fearlessly just. And concluding all of them is a guiding thread that shows the way out of the labyrinth into which our playwrights have strayed. They are constructive in the best sense. Most striking of all, perhaps, is his unerring faculty of being able to apply his scalpel to weaknesses that are delaying the great American drama. Lack of creative ability is the first spot he uncovers, insincerity the second, and the "star system"—which may be commercialism in disguise—the third.

Before anything else, appreciate the spirit in which Ludwig Fulda speaks. Sincerity stands out upon him, and the personal stamp is on his utterances. His sentiments are his honest convictions, given forth with an unmistakable earnestness. Primarily an idealist, his art is greater than himself, because he makes it so. His healthy views are not belied by his person. He is tall, ruddy, and of admirable physique, conveying the impression of fine intellectual reaches and of great emotional power, all in absolute control.

"Uncreative American" seems like a contradiction in terms. Yankee inventiveness has been hailed around the world. Yet Dr. Fulda seems to feel we are not very original in our drama. Individuality shown in our plays is in the local sense. They have a home atmosphere, but few real universal qualities. Strong arguments—to American discredit be it said—are on the doctor's side, for he himself has been one to suffer by lack of American ideas. America is not alone in her disgrace, however, for England's "gentle Barrie" produced a play called *The Admirable Crichton* that is suspiciously like an earlier piece by Fulda called *Robinson's Island*.

"I have suffered much," says the doctor in a reconciled way, as he sits back in his chair and taps his finger tips together, "from having my plays taken in other countries. Beside the Barrie case, another was just recently taken here in America. *Jugendfreunde* is its name. It is now playing with much success in German cities. You know it here as *Our Wives*. My representative has taken action to secure an accounting, but nothing has come of it as yet. It seems," he remarks, with more sadness than irritation in his tone, "that when they will not pay me for my work, it is only justice to add my name. That they did not do. Then, many years ago, I had my *Lost Paradise* taken and produced in America without my consent by H. C. de Mille. The practise is an evil one. It is—it is—"

"Reprehensible," we suggest sympathetically. "Reprehensible!" he echoes with fervor. "Yes."

Dr. Fulda speaks English admirably. He has mastered French as well. But occasionally the fostered vocabulary proves inadequate, and he is sorely tempted to relapse into his native German. Nevertheless his thoughts are there, if his mode of expression fails, so his self-possession never leaves him. His firm resolve not to humor himself even in the matter of language is observed when, rather than speak the German equivalent of an English word that will not come, he makes the best of things by borrowing French. It is characteristic of the man.

"A production is made here in America, and you have a thousand times a play rather than many plays a few times." Herr Fulda is now well embarked upon the second stage of his criticism. "So you wear your plays out at once. Monotony comes be-

fore now. He has this anecdote by way of illustration:

"This was told me by the great actor Sonnenthal. He was a friend of mine. During one of his several passages to the United States, an American traveling on the same ship asked him which part he made his specialty. And when Sonnenthal said 'I have more than a hundred,' the American, knowing what you say about 'lines of business,' was much astonished.

"As I have told others who have asked my opinion, Americans regard the drama as an amusement more than an art. Abroad we are more serious. The stage there is respected more as a museum or a library would be, as artistic institutions. In the playhouses there is a sort of feeling of reverence as in a church, that I have not seen here. I am speaking now of the best in dramatic art. Of course it is easy for me to be misunderstood in making distinctions between amusement and art. The difference I am trying to define is between not taking the drama seriously and respecting it as an art, which is proper.

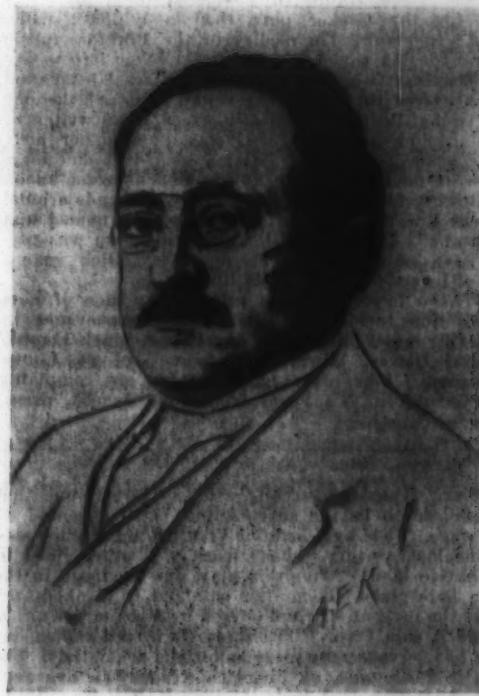
"I find the technical ways in America are very far behind. Not so much that you have not the capacity for doing such, but because your work shows you are careless. Principally I noticed that there is no motive, no preparation, in the coming-on and goings-off, the—the entrances and exits. That to me was the most striking thing in witnessing American plays. We are very careful of such things in Europe. Such details we regard as of very great importance. In Germany sufficient preparation is given to plays. There is no specified length of time for rehearsing. A play is rehearsed until it is ready. That is all. When it is ready, it is put on.

"Another thing you have not is the advantage of the changing theater—repertoire, is it so? In our great court theaters the plays are changed sometimes each night. They have a standing repertoire, which they have had for many years, in which the actors are always prepared. Repertoire theaters are an advantage to the actor also. Through the good effect of changing plays he becomes versatile, not made of wood.

"Theaters with changing attractions make an audience that is discriminating. During the course of a year they are able to see not only new plays, but many of the old ones as well. In that way the best traditions of the national drama are kept alive. Take the Burg Theater in Vienna. They produce as many as one hundred plays in a single year, and a person who stays in the city for that length of time is afforded a glimpse of the world's dramatic literature.

"I would say one thing more." The good doctor stays us by the lapel as we are about to make way for his charming wife and another interviewer who must also have his turn. "You have here what you call the 'star system.'" With a wag of his finger, "We have not that in Germany. With us the play is the thing. The actor is in his place. We have plays with great parts, but the other parts live too."

ARTHUR EOWIN KNAPP



DR. LUDWIG FULDA.

fore they may be appreciated. Then for the actor. In playing one part continually it is difficult for him to preserve his freshness. He becomes—what do you call it?—automatic; only a type."

And that is true. One who has followed the dramatic state of affairs even in a most superficial way cannot have failed to notice "type-madness," as some one has stigmatized it; the situation that casts an actor in one mould and keeps him there for the rest of his working life. Dr. Fulda has heard of it long

THE EVOLUTION OF THE "FREE-AND-EASY"

John W. Ransone Recalls Old Days "Across the Rhine," and Tells How He Created Hans Wagner

THE cabaret is not a new thing, as many suppose, any more than "polite" or "elite vaudeville" is anything more than an artistic development of the old variety show. The chrysalis of the cabaret was the once familiar "free-and-easy"—usually a saloon with a platform, or a vaudeville performance connected with a large beer-dispensary, where stray talent was employed on any conditions, and where latent genius struggled for recognition under many a handicap. The name is new, but the form is old. David Warfield can write an interesting chapter on his early experiences in free-and-easies, and so can Weber and Fields and Sam Bernard.

"What they call cabarets to-day," said John W. Ransone to a Minnow reporter, "used to be known as

for a year before the second company went out. In New York I performed it at the Broadway and a number of the then leading theaters. Then I gave it for eight months in London. My 'gag,' the line 'Were you ever in Cincinnati?' that later became famous, I found written in the script just as I have spoken it. I made it 'Wass you efer in Zinzinatti?' and obtained George Marion's permission to introduce it in a number of places in the piece.

"The line became so popular that we came to consider that we were boasting Cincinnati more than the newspapers of that city. We were making the place heard of around the world. So we were all curious to see how it would go when we reached Cincinnati itself. We looked for a riot of applause.

"But when the eventful time came and the line was spoken, there was not a sound in the house. You could have heard a pin drop. Later, after the show, I heard two fellows talking. 'What d'ye think of that show?' said one. 'O, I don't know,' replied the other. 'But I'd like to know why they made fun of this town all the time. When they want to have jokes at the expense of a place, why don't they pick out Covington or Newport? Yet I did have to laugh at that crack of Ransone's, where they ask him where New York is, and he says 'Noo Yawk iss chust de shipping-point for Zinzinatti.'

"The Boston press said that I had created a new German for the stage, but all I really did was to put Buckman on the boards. The greatest German dialect comedian on the stage in America was J. K. Emmett. One critic asked what right I had to play a German character when all I had appeared in were impersonations of men in the public eye. Why, I played Colonel Dederick in Rice's *Evangeline* when Hancock was running for the Presidency. I remember, because I made the part up as Hancock.

"I won quite a reputation for my impersonations. One of my most famous was that of Dick Croker, then prominent in New York politics. The characterization was purely an accident. I was playing at T. Henry French's American Roof—the first place of its kind in the city, by the way. Billy Wood, of Wood and Shepley, who was on the same bill with me, suggested that I put on a beard and go on as Croker. I spoke to Mr. French about it, and he thought it was a great idea. After the show I sat at a table with Billy Jerome and John Stromberg—he's dead now, poor fellow—then musical director of Weber and Fields's Music Hall. Billy started to write me a lyric for the Croker part then and there, while Stromberg arranged a medley of the Pinafore music for me to sing to. I played that Croker impersonation for fifty-two consecutive weeks at Koestler and Bial's. Over three hundred verses followed the one written by Billy. Practically every song writer of account, and perhaps a half dozen newspaper men, were engaged on them. Later I played Croker on a horse. I bought the animal from an expressman on the Bowery for \$7. I fixed him up with bands around his legs like the ponies at the races, and named him 'Montauk.' David J. Hill said my make-up was perfect, save for one thing. He never saw Dick wear a pair of lavender pants in his life.

"I have impersonated a great many men of note in my time, aside from my present appearance in vaudeville, as William Jennings Bryan, Mark Hanna, Admiral Dewey, Mayor Eleganheimer, of St. Louis, and others. I have never received but one complaint from a subject. That was from John Jacoby, presi-

dent of a brewing company in Toledo. I selected him in accordance with my agreement to do a local celebrity the fourth week of my Toledo engagement. He gave me his permission and a complete suit of his clothes to wear. I remember that he wore a twenty collar, and I had to paint my neck red as a brick to make it look as if it filled it out. Mr. Jacoby's objection was that I didn't advertise his beer.

"I went on the stage in '74. Eugene Field was the cause. I was going to high school in St. Joseph, Mo. Mr. Field was city editor of the St. Joseph Gazette. As a member of an amateur organization known as 'The Missouri Valley Minstrels,' I appeared in a show that made a great hit in the city. Field wrote



JOHN W. RANSONE.

free-and-easies. They were just sort of beer gardens, where the patrons who happened to have professional or other talent volunteered a song or a dance for the entertainment of the company present. I have sung in them many a time. The name free-and-easy is not a stigma. They were not low places. Of course, there were all kinds of them, just as there are good and bad cabarets to-day. In the West they were largely attended by respectable German families out for a little harmless amusement. Actors and opera singers used to frequent them and do turns for the pure fun of it. They had lots of free-and-easies in St. Louis. I remember when Charlie Dockstader played the piano in one of them, while his brother Lew did a dance. That was in '75, if I remember rightly. 'Tom Allen's' was the name of the place. Allen at that time was the champion heavyweight pugilist of the world. In Cincinnati they had a lot of free-and-easies built over the canal, the section being known as 'Over the Rhine.' Frits Buckman had one, where I sang often. Frits had a stock company, too, that I was a member of. He was my model for Hans Wagner, the Cincinnati brewer in *The Prince of Pilsen*. The dialect that I used was his natural mode of speech.

"I created the part of Hans Wagner. I played it



Hall's Studio, N. Y.

JOHN W. RANSONE,
As Hans Wagner in "The Prince of Pilsen."

the jokes for us. Arthur Pryor's father, Sam, who played the bass fiddle, taught me to dance the 'silver statue clog.' At the time Haverley's Minstrels were on their way to St. Joseph and needed money to bring their company to town. Mr. Field told D. B. Hobbs, the advance man, that if they would feature me, their advance sale would bring the show up and play it to capacity business. They did, and Mr. Field proved a true prophet. Then Haverley asked me to stay with the troupe. I asked at what salary. He said \$15. He said I might be worth more in St. Joseph, but my local jokes wouldn't go in Omaha. I went with him, but told him he'd be glad to pay me \$200 some day.

"In '76 I played at the Adelphi in Chicago on a big variety bill. Haverley came over to see the show and picked out Rickey and McCarty, Scanlon and Cronin, Reynolds Brothers, Charlie Adams, my partner, and myself for his own management. He agreed to pay me \$250. When I signed the contract I said to him, 'I told you so.' He asked what I meant. He had forgotten the boy in St. Joseph, so I reminded him of the time when I brought his show to town. Then he remembered, and turning to the man who was drawing up the contract, he said, 'Include the sleepers.'

SMALLEST PLAY EVER ACTED

Mrs. Belmont, at the Music School Settlement meeting of the Educational Dramatic League recently, read an exceedingly short play that was submitted in a contest held by the organization. The piece fairly breathes patriotism, for it is based on the origin of the American flag. It observes every technical requirement, has absolute unity and no underplot. It follows:

ACT ONE.

AMERICAN SOLDIER (To Officers): Say, do you know we ain't got no flag?

OFFICERS: Yes; ain't it fierce?

ACT TWO.

OFFICERS (To Colonel Washington): Say, do you know we ain't got no flag?

COLONEL WASHINGTON: Yes; ain't it fierce?

ACT THREE.

WASHINGTON (To Betsy Ross): Say, do you know we ain't got no flag?

BETSY ROSS: Yes, ain't it fierce? Here, hold the baby while I go make one.

The applause having subsided, let us make a few observations. If anyone were to suggest that a play as short as this might be taken seriously, his sanity would naturally be held in question. Yet some years ago in Germany and Italy miniature plays were very

popular. They were really acted. Here is one that is believed to be the shortest one ever presented on the stage. It is by Giovanni Ventura, an Italian poet of the last century, whose work was much liked in his native land. After this play was produced in the form here given, the author enlarged it to about ten times the present size and offered it in the larger cities, where it won favor. The theme is a well-known one that has served many more ambitious dramatists. The title is Rosmunda, an historical tragedy in five acts. The characters are: King Albion; Rosmunda, wife of Albion and daughter of King Kunimond; Perideus, a slave.

ACT ONE.

ALBION (Giving Rosmunda the skull of her father filled with wine): Drink! It is the skull of your father.

ROSMUNDA: Oh!

ALBION: I wish it!

ROSMUNDA (Drinks): Woe unto you!

ACT TWO.

ALBION (To Rosmunda): Why so sad?

ROSMUNDA: How can I be otherwise?

ALBION: What is past must be.

ROSMUNDA: Do not touch me.

ALBION: You hate me!

ROSMUNDA: How can I?

ACT THREE.

ROSMUNDA (Seizing a stiletto closely, then calls): Slave!

PERIDEUS (comes and kneels before her): Queen! ROSMUNDA (Passionately): I love you!

PERIDEUS (astonished): Oh, my God!

ROSMUNDA: Come with me. (Embraces him.)

ACT FOUR.

(From adjoining room where Albion sleeps, snoring is heard.)

ROSMUNDA (Holding stiletto to Perideus): Go—kill him.

PERIDEUS: The King?

ROSMUNDA (Quickly): The rival.

PERIDEUS: He shall die. (He goes determinedly into the sleeping apartment of Albion.)

ACT FIVE.

ALBION (With stifled voice, off-stage): Help!

ROSMUNDA (Lamenting): Die! Die! Die!

PERIDEUS (Rushes into room with bloody stiletto in hand): He is dead!

ROSMUNDA (Snatches the bloody stiletto, and holding it up to Albion, yells): Now you drink, father, now you drink!

(CURTAIN.)

Joan Sawyer, the dancer at the Jardin de Danse in New York, was so severely injured in a taxicab accident recently that she has not been able to finish her part of the dancing "atop the New York Roof." Mae Murray is dancing in her place.

AMONG OURSELVES

WE certainly do love English actors. If you have any doubt on this point just attend the opening night of any old play in which there appears some Englishman about whom we have read but have never had the privilege of seeing. From the moment he makes his entrance he knows he is more than welcome, for the sustained applause and little murmured exclamations of delight tell him that he is no stranger in a strange land. I dare say he feels a momentary surprise at our enthusiasm, since he must have heard of the famous death-watch and the reputed zero temperaments brought to the theaters on the usual first nights when native players frankly confess that a feeling of apprehension seizes them, causing nervous chills to take possession of them to such an extent that they tremble all over, forget their lines, or blunder as to business. No doubt he wonders how such exaggerated reports got about as he revels in the warmth of our approval. But then he, perhaps, has never heard of Diamond Jim and the others who, to the distorted vision of frightened Americans, appear transformed at first performances into ogres with microscope eyes, icid blood standing still in their veins and petrified hearts.

Some such thoughts ran through my mind as I watched Mr. Cyril Maude keeping his chin strap in place while he listened to the burst of joy that greeted his appearance in *The Second in Command*. Mr. Maude may be quite sure that the welcome was a personal affair, for we all know the play thoroughly, since it has been done by every stock company in the country. The stage settings might have been used in the original production, so markedly did they show their age. I wondered where Mr. Maude resurrected them. In this day of mahogany and Circassian walnut and other interiors, with which our producers pamper us, Mr. Maude's brown-painted canvas walls wouldn't deceive a mosquito. Then, too, the furnishings gave forth a clash of color that might have been heard around the block. The portieres were a yellow red, the uniforms a bright red, the piano a mahogany red; what looked like a rag-rug a general combination of the primal colors. Then the piano stool was upholstered in green, two chairs in a French blue, another in a peacock blue, while the tiled back of the fireplace was a Delft blue. The officers' mess was certainly the most unattractive place of its kind I have ever seen, and offered no incentive to the plain soldier to rise from the ranks. It certainly was no fit background for the attractive modern gowns worn by the women.

Billy Smythe should be given a medal for his good nature.

The other evening I chanced to be standing in the lobby of the Republic Theater when I amused myself by watching the varying manner of approach employed by persons requesting seats by courtesy. The young women were all smiles, but persistent, and the young men assumed their most dignified air and tried to act as though free seats were their usual routine of existence. Mr. Smythe's diplomacy was amazing, as he politely listened to the story of each and passed him in—or out—as his judgment dictated. I noticed that every girl had some one waiting for her, as did each man.

"They never come alone," remarked Mr. Smythe. "I suppose they figure that it is as easy for me to write the figure 2 as 1. Then, again, they never ask for three. Actors have a horror of sitting by themselves. They must be able to comment on the play, the acting. You would be surprised, though, to see some of the people who come in here requesting seats and how little claim they have to such a privilege. I recall one young man who presented a card bearing the information, 'Management David Belasco.' Naturally, I wanted to learn something in regard to the plays in which he had appeared under Belasco management, since I could not remember having seen him before. Inquiry brought forth the explanation that he had been with *The Darling of the Gods* company eight years previous, and had not acted since. The character he told me he played never existed on the programme, and I was forced to conclude that he must have carried a lantern in the big scene. I could not consider that sufficient excuse for my 'recognising the profession' in his case."

A Southern woman recently underwent an experience which she will not soon forget. It was extremely shocking at first, but she now tells it with much enjoyment.

The lady in question possesses a remarkable talent for imitating the notes of the nightingale, the mocking bird, the whip-poor-will, or any other songster she may have heard. She has made a lifelong study of this art merely as an entertainment for herself. Not until the present time has she ever seriously considered putting her gift to some financial use. But the concerted enthusiasm of some friends, whose guest she was, decided her to seek out a manager who would present her in vaudeville. From a list of names she selected one and after waiting a long time in the ante-room was admitted to the presence.

He was a little, fat man with piercing, black eyes and a bush of black hair. He had a fashion of waving his little fat hands à la Svengali. The novice shrank from him when he demanded, in an accent foreign to her ears, "Well, wat you want?"

She stated her business, and he consented to listen to her imitations and songs, among which was "Suwanee River" and other Southern melodies. The little man jumped up excitedly when she had finished. "Your imitations—fine," he said, "but your 'Suwanee River'—no good. Nobody wants 'Suwanee River'

I will pay for it myself. You must have it. Look at your figure. Such lines. Ugh! But—you will see the difference. It is worth spending \$40—cheap at the price—very cheap."

Before the singer could recover from her astonishment, he said, "Throw back your head. Now open your mouth—shut it."

"There's nothing the matter with my tonsils," she said.

"Bah! Your tonsils. Wat I care about dose? Please do as I say."

There was a pause. When she again looked at him he shook his head.

"Too bad," he said. "You will have to have a new neck."

"What!" loudly exclaimed the singer.

"Yes," gravely continued the little manager. "Your neck is impossible. I couldn't let an intelligent audience see such a neck. Why, you have lines—lines. It aaga. Good God! A sagging neck! Your audience would call me names. They would say, 'Yes she can sing, but did you ever see such a neck?'"

"But what am I to do? I can't help having such a neck," protested the singer with a mental picture of the downfall of all her hopes.

"There. There. Don't worry! I will buy for you a new neck—a rubber neck—the latest thing out."

Everybody's doing it now and the audience will never know the difference. It will be expensive—sure—but what I care! You are worth it. And I will pay for your new neck. I will have it made to order, and it will fit better than your own skin, with a little band of black velvet around the top so nobody will see where it joins your real neck, and a beautiful La Valliere hanging down the front, so nobody can see where it fastens together."

The singer had hardly recovered her breath when he continued, "So much for the neck and figure. Now—how about your legs?"

"Sir!" exclaimed the singer indignantly, as she cast a frightened glance toward the door.

The manager observed this and stepped back.

"Madame," he said gently, "have no fear. I will not harm you. To me you are as wood. But the audience—ah—the audience. Legs are best to them. You could not deceive the audience if you would. The dresses are too thin. And you are going to wear an imported \$500 French model. Now, if you will only tell me the truth—"

But the singer had fled.

Afterwards, however, she regretted her precipitate action, since she had come to realize that the little man had meant it all for her own good. She is now trying to summon up courage to confess to him that she is willing to wear a Falstaff neck, and even wooden legs if necessary.

MADAME CHIFFE.

MAXIMS OF THE STAGE

The public—the careless, unsophisticated, credulous public!—Alexander Dumas, *Pere*.

The skeleton of every good play is a pantomime.—Theophile Gautier.

The stage is more powerful than the platform, the press or the pulpit.—Anna Dickinson.

The drama is the most refined pleasure of a polished people.—Dion Boucicault.

It is not enough for an actor to feel; he must represent.—Lewes.

After you have written your play, tear it to pieces and write it again and again and again.—David Belasco.

Realism means truth, not vulgarity; truth of the higher as of the lower forms; truth of passion and truth of manners.—George Henry Lewes.

The paroxysm of the day is—study, work and self-criticism. No one can have an educational influence who is not himself educated. The old process of "blowing away" has lost its value in war as well as art.—Theodor Fontane.



FRANK HATCH, IRENE FENWICK, AND FRANKLYN ARDELL IN "THE FAMILY CUPBOARD."

and all the rest of dem tings. Just you leave it to me. Come back here at eleven o'clock Wednesday morning. I fix sometings for you."

At the appointed time she was admitted to the sanctum, and to her surprise found a harpist, several violinists, and a 'cello player already there.

"You see," said the little man, "what I have done for you? Now all you have to do is to imitate. Dese will do the rest." Then followed a composition in which wild, foreign music of the Hungarian-Roumanian style accompanied her bird songs, until she found herself carried away by them and the waving hands of the little man, who seemed able to make her sing music she had never heard before with the skill of an artist long familiar with it. She found herself comparing him with Svengali. Then she placed herself in the role of Trilby. As in a trance, she obeyed every direction with childlike confidence.

"That is all to-day, gentlemen," said the little man with a bow as the music came to a stop. "Come tomorrow at eleven." He did not speak again until the door closed on them; then, turning to the singer, his eyes burning with interest, he said, "Ah, but you will be one sensation—one sensational sensation! I know. If you will only do as I say."

Carried away by his words the woman said, "Oh, but I will do anything—anything you tell me."

She started toward the door.

"One moment, please," said the little man, laying a restraining hand on her arm. "I am not through with you. We have only begun. The most important part comes now. I will make you a sensation, yes—but you must help me. In the first place you must have a French corset."

"A what?"

"A French corset. A \$40 corset. Now, never mind.

THE FIRST NIGHTER

"General John Regan" Opens at Hudson—"The Little Cafe" at the New Amsterdam—
Henrietta Crosman in "The Tongues of Men"—Other Attractions



"GENERAL JOHN REGAN"

Comedy in Three Acts by George A. Birmingham. The Liebler Company, Managers. Hudson Theater, Nov. 10.

Dr. Lucius O'Grady
Timothy Doyle
Major Kent
Thaddeus Goliath
Horace P. Billing
O. Gregg
George Osgood, M.D.C.
Constant Mortarity, I.C.
Tom Kerrigan
Sam Fahey McCormack
Lord Alfred Blakeney
Mrs. De Courcy
Mrs. Gregg
Mary Ellen

It is plain that the sanctity of the cloth does not suppress in an Irishman the instinctive impulse of humor, which bows spontaneously in the literary veins of Canon Hanay, or George A. Birmingham, as he prefers to be known in his capacity as an author—though I can't imagine that he is an Irishman.

General John Regan is an Irish joke in three acts. It is gratifyingly free from the conventions of theatrical writing, with the simplicity of form and all the characteristics of wit and humor, and the unforced power to picture Irish life in its satirical aspects which made possible the Irish Players. My learned and more astute critical confreres may judge this as a fault against the comedy; but for myself, I prefer now and again the untrammeled inspirational verve of the unbacked stage writer, as revealed in this presentation.

The role of Dr. Lucius O'Grady, the inventive dispensary doctor of the Irish village of Ballymoy, furnishes Arnold Daly with an outlet for the best that is in him—for it is a bubbling, cock-a-whoo part, in which he denotes all the sparkle and giner, all the touch-and-go spirit of the ebullient Celtic temperament. But let us get to the story.

Billing, a rich American tourist, arriving in the sleepy village of Ballymoy in his automobile, finds his progress blocked by an immovable donkey, and jokingly determines to wake up the inhabitants during his enforced stay. He meets the editor of the Connacht Eagle and introduces himself as the owner of the syndicated press of Ohio, who is touring Ireland in search of material for a history of "General John Regan," the putative liberator of Bolivia, whose birth, for the sake of his little joke, he ascribes to Ballymoy. As there never was a General John Regan, there arises grave doubt of the American's sanity, but no sooner has the feigned astonishment of Billing that Ballymoy has no statue to the memory of the great Irish general in her market place been imparted to the imaginative mind of the village chemist than he proceeds to supply the omission.

Then and there he starts a subscription to a fitting memorial, silencing the scruples of the swed villagers with masterful resources of biographical details regarding their national hero and enlisting the influential village hotel keeper by a promise of having the statue erected in front of his post office and securing the presence of the Lord Lieutenant of Ireland and a large influx of visitors to attend the dedication.

How this ingenious village publicity promoter surmounts every obstacle and brings his problem to a brilliant fulfillment is told in two acts of ringing humor, with here and there a touch of cleverly disguised satire and of Molesque stagecraft, as in the scene where he teaches the village bandmaster the tune of "Britannia Rules" relying on the ignorance of the hide-bound Nationalists not to be able to distinguish the air from an ancient Irish battle hymn, and again where the statue of the fictitious general is supplied and erected by a Dublin "mortuary sculptor" in the form of a discarded tombstone image, so that in the end the curtain goes down on a holiday celebration, which more than redeems the American threat to wake Ballymoy out of its traditional torpor.

Needless to say, the undercurrent of the comedy is a keen and incisive satire on Irish character and conditions. Its popularity in London, therefore, is easily accounted for. It reveals the Gascon traits of the Irishman with unvarnished frankness, but in the best of good nature, in the person of O'Grady; but it has as a play the charm of a refreshing craftsmanship, an unaffected art, and an infectious humor.

It is to be regretted that Miss Maire O'Neill had so little opportunity as the servant maid in Doyle's hotel to demonstrate little more than her personal beauty, which has not been greatly exaggerated, for she is pretty. Mr. Harwood, next to Mr. Daly, scored the success of the play as the hotel-keeper, and Mr. Fay is excellent as the Home Rule editor, while Mr. Byron is most typical as the priest. However, the entire company is of standard merit, and the comedy is admirably staged.

"THE TONGUES OF MEN"

Play in Three Acts by Edward Childs Carpenter. Harris Theater, Nov. 10. Maurice Campbell, Producer.

Rev. Penfield Sturgis Frank Gillmore

Georgine Darigal
Dr. Lyn Fanshaw
Longhorne
Goody
Mrs. Kearsey
Arnold Daly
Harry Harwood
A. G. Andrews
W. G. Fay
Frederick Burton
Frank Arundel
Richard Sullivan
John M. O'Brien
J. Rice Cassidy
Oliver Doud Byron
Lionel Page
Alice O'Dea
Jesus Abbott
Maire O'Neill

[Names in brackets]

*Prima donna and their temperaments have long been the favored of the playwright. The Tongues of Men attempts to delve deeper than the surface subtleties of temperament and caprice. It is also a philippic against the irresponsible bearing of false witness to which bigotry and ignorance are apt to lead. The playwright has succeeded in giving Henrietta Crosman a distinctly individual role, and the combination of player and part produces a successful whole. Technically, the play has been well handled, a medium strong level being struck at the outset and well adhered to throughout.

Jane Bartlett, a prima donna, is appearing at the Metropolitan Opera House in the role of a wanton temptress whose wiles caused the downfall of Judas Iscariot. The Reverend Penfield Sturgis, young and apostolically enthusiastic, delivers a scathing sermon against the opera, and believing that the player of such an immoral role must tend that way herself, he includes Jane in his denunciation. The latter happens to hear the sermon, and determined to teach young Sturgis a little of real life, challenges him to call on her, meet her fellow-workers, and Judge whether they are the monsters painted. The challenge is accepted, and after several daily visits he is just ready to apologize when the police, spurred by Sturgis' sermon, ban the opera. Sturgis in an open letter to the mayor now admits that he was mistaken. This starts the tongues of scandal wagging, the minister's engagement to a "sweet young thing" is broken, Jane's name is dragged in the mire, and people and things are altogether pretty well complicated. The exercise of woman's wit by Jane sets every one right before the final curtain, with Sturgis and his young dream certain, with happily, and Jane and an older lover, Dr. Lyn Fanshaw, ready to sing a duet through life.

The playwright's subject could have well received a stronger handling without fear of overdoing it. But the play as written, if it does not touch any crucial, vital moments, at least leaves us more than satisfied at the curtain. The Tongues of Men will continue to be heard.

Miss Crosman gives us a lovable, vibrant interpretation, artistic both in its moments of repression and of strength. Frank Gillmore is seen as the young minister, a type of role hard to imbue with naturalness, but one well handled in the present instance. Frederick Trussell is a finished player, and his interpretation of Dr. Fanshaw carries with it an air of reserved ability. Gladys Alexandria rises to the opportunities of a role by no means mean. Macy Harlan and Deirdre Doyle give us excellent character interpretations.

"THE LITTLE CAFE"

Musical Comedy in Three Acts. Book and Lyrics by C. M. S. McLellan. Music by Ivan Caryll. Founded on the French Farce, "Le Petit Cafe," by Tristram Bernard. Klaw and Erlanger. New Amsterdam Theater, Nov. 10.

Vaucluse
Oliver
Philibert
Gaston
Yvonne
Albert Loridan
Katziolinks
Illa
Alma
Louka
Zora
Thyrse
Ools
Isabel
Bigredon
Postman
Anatole
Adolphe
Darius
Daud
Edmond
Gaby Gaufrette
Louise Milleheur
Loesche
Baron Tombola
Prince Max
Colonel Klink
Godtrigard
Nina
Eza

The general tone of the piece may best be described as uneven. Parts of it were the broadest farce, others aimed to be the most delicate romance. Characters simultaneously played in accordance with these two conceptions. Yet there were possibilities in the plot. It might have been very funny, and very legitimate. Instead, futility showed continually under the tinsel. The situations turned and returned upon themselves, going through the old paces

Gladys Alexandria
Frederick Trussell
Home Granville
Albert Hood
Deirdre Doyle
Gerald Bigredon
Macy Harlan
Natalie Perry
Benton Grove

[Names in brackets]

that are known to every theatergoer by rote. It is not odd then, perhaps, that the prettiest musical numbers were little more than interpolations, but remarkably good considering how poor the lyrics were. "You Little Cafe, Good Day," "Serves the Caviar"—which was effective mainly because of the clever staging—"They Found Me" and "I Love the Little Cafe" may be mentioned as four numbers well liked.

Albert Loridan, as the story goes, lived an idle life "at the uncertain favor of a lord," is now out of grace and compelled to earn his bread and cheese as a waiter—a very bad waiter, mind you—in the Little Cafe. His employer, Philibert, aided and abetted by Bigredon, a promoter, getting wind of an inheritance about to come to the waiter, persuades him to sign a contract whereby he is to stay in his employ for twenty years, or else forfeit a mere bagatelle of some 300,000 francs, which means quite a little in our money. Of course, Albert—pronounced without the "t"—does not want to remain a waiter, and he also refuses to give up so many perfectly good francs, so he finally compromises by working as a man Friday in the Little Cafe from seven to nine, and living as a count in the white lights from nine to seven. With his loss of sleep and a few human weaknesses to boot, he manages to pick up three sweethearts—first, Yvonne, daughter of his employer; second, Katziolinks, a Hungarian singer with a résumé of seven confidantes, who have a phrase expressive of maidenly surprise to utter whenever there is the slightest excuse for it; and last but not least the sweet Gaby, Queen of the Night Restaurants. With all of this confronting him, Albert stumbles into a duel in the third act, that takes place offstage in the approved manner of Greek tragedy, and thus miraculously clears himself of all his difficulties, marrying the sweet Yvonne as an incident of his busy career.

Interspersed here and there through this are some truly beautiful ensembles staged by Julian Mitchell. The dialogue, "directed by Herbert Graham," is by no means to that gentleman's credit; that is, if they left it as he arranged it. The wit was feeble with age and the comedy moth-eaten, which is to say bare in spots. By way of illustration, it may be said that the best laugh due to wit alone came when some one refused to "S'bush!" The rest of it refused to stick in memory.

Without exception the best characterization, most consistent and most discriminating, is the Bigredon of Tom Graves. It is a droll humorous bit that wins much applause. Alma Francis as Yvonne is very sweet, but her voice is not nearly powerful enough to stand out against a large chorus for background. Hazel Dawn is just Hazel in the part of Gaby, which is to say very beautiful and as languid as ever. The Albert of John E. Young is Anglo-Saxon rather than Latin. He does as much as is expected of him, but nothing more. Grace Leigh didn't have a thankful part in Katziolinks, but she worked hard to get everything out of it. Of the others, Harold Vizard as Philibert and Harry Depp as the Adolph who advised Albert in everything, are remembered for good work.

Something must be said of the garden set in the last act. It is rarely beautiful, although it is unfortunate that for the garden statue they picked out a Venus that is familiar as a truse-maker's trade-mark.

On the rest let us draw the curtain.

44th STREET MUSIC HALL

Novelty Entertainment Presented by Lew Pleids. New Programme, Opening Nov. 10. Matinee. Forty-fourth Street Music Hall. Behind the Scenes, Comedy Playlet in Two Scenes.

Herman Schmitz Sam Bernard
Ilona Frances Darkest
The Frenchman Arthur Lipson
Louie Louise Meyers
Assistant Stage Manager Bert Lawrence

The complete programme follows: Koners Brothers, Harry Rose, Mado Minty in The Spider, Oscar Lorraine, Schwartz Brothers in The Broken Mirror, Marie Fenton, Sam Bernard in Behind the Scenes, Royal Jiu-Jitsu, Gladiators, Ward Brothers, Tortajoda, Walter C. Kelly, The American Cafe with the Agout Troupe.

The Music Hall management secured a decided novelty—one in full keeping with the announced policy of presenting unusual cosmopolitan entertainment—when the Japanese troupe of sixteen Royal Jiu-Jitsu gladiators was secured.

The act given an excellent staging, scored at the opening matinee. There are fifteen men and one young woman, Miss Ai Kishi, in the troupe from Nippon. The most interesting feature of their offering is the demonstration of Sumo wrestling—practiced by the Japanese for 3,000 years. Of almost equal interest is the exhibition of the defensive art of Jiu-Jitsu.

Sam Bernard is funnier than he has been since the Music Hall opened in his sketch, a combination of bits from his various vehicles. The comedian appears as a wigmaker, "at the head of his profession." The most laughable moment is the duel scene from *He Came from Milwaukee*. Mr. Ber-

nard is given good assistance by Miss Demarest, Miss Meyers, and Mr. Lipson.

The Schwartz Brothers in The Broken Mirror, and Mado Minty in The Spider continue to be Music Hall favorites.

"MY FRIEND FROM KENTUCKY"

Musical Comedy in Three Acts. Book, Music and Lyrics by J. Leubrie Hill. J. Leubrie Hill and the Darktown Foiliens. Lafayette Producing Company. Lafayette Theater, Nov. 3.

Sam Gaines	Juliette Green
Susie Lee	Eliza Morton
Sophier Lee	Adice Johnson
Emmaline Lee	Fleecie Brown
Olemahter Lee	Dalesey Brown
Jimmy Moon	Lillian Bradford
Jim Jackson	Tiny Ray
Billie Lee	Julius Gleam
Bill Simmons	Will Brown
Madam Langtree	Jenais Schepar
Lucinda Langtree	Evan Robinson
Lillian Langtree	Alice Ramsey
Katie Krey	Eddie Holliman
Old Man Brown	Hamilton Williams
Carrie Nation Brown	Katie Wayne
Hannah Belmont Jackson	Johnnie Peters
Moze Lewis	Eugene L. Perkins
Officer Jones	Thao L. Pankey
Spikes	Billy Moore
Shine	Grace Johnson
Bob Co. Sam	Eddie Webster
Andy Hansen	Ray Webster
Cab Driver Smith	Will Thomas
Head Waiter Thompson	Pauline Parker
Second Waiter	Arthur V. Carr
	Johnnie Peters

If you went to see this attraction of Darktown, by colored players, colored author, with a colored audience and a colored orchestra, under the impression that if the lights went out you would feel alone in the house, you would soon discover the truth of what a writer said not long ago, that the rouge-pot had invaded Africa, and the prevailing complexion of colored players is pink. That detail aside, there is no mistaking the fact that the stage held a matter of fifty real colored entertainers, who entered into the music and dancing with enthusiasm and made every line radiate good nature.

Many a musical comedy has gotten by with a more flimsy plot. The story of this is simple and straightforward, and quite ample as a framework on which to drape some good situations, acceptable comedy, and excellent musical numbers. Jim Jackson Lee, it appears, has mortgaged his wife's property to obtain the wherewithal to accompany the slippery Bill Simmons northward from the Kentucky home, where watermelons grow large and luscious and chickens are fried by the cookful. There he anticipates becoming the president of the Colored Men's Business League. But his wife and father-in-law are not upon his trail. They show him up for what he is, and in the end he is only too happy to crawl to his wife's side and beg her forgiveness. Each stage of the journey is developed along many lines, getting the full breadth of each episode. The work of J. Leubrie Hill, from the author-composer's viewpoint, is highly creditable. As an actor he rounds out his small part of the wife with a great deal of feeling and many human touches. Something to be remarked is his rare unselfishness in letting his associates have the best possible opportunities regardless of himself. He monopolizes nothing. Where he really shines, however, is in his work as a director. The dances in particular are handled with much originality and grace. Much about them could be emulated to advantage by producers of the highest order.

Julius Gleam is the recreant Jim Jackson Lee, and he makes him very funny. Sam Gaines and Will Brown as the father-in-law and slippery villain are quite effective. Jennie Schepar, Evan Robinson, and Alice Ramsey also contributed good work. The rest of the company of fifty, including one of the best looking male choruses, it has been our pleasure to see, acquitted themselves with much profit. The production as a whole, with lines and situations developed along the paths of present possibilities, and with better scenery, might stand a fighting chance with some two-dollar musical comedies playing in town.

AT OTHER HOUSES

GRAND OPERA House.—The Doll Girl, with Hattie Williams, Richard Caris and the other members of the original American cast, are welcomed here this week. The Grand is always a favorite stop for musical attractions.

ROYAL.—Her Own Money, by Mark Swan, with the entire Lyric Theater production, is duplicating its success at this house. Julia Dean is now having her name featured in the leading role.

BONNIE OPERA House.—Willie Collier is appearing here this week in Richard Harding Davis's farce, Who's Who. The company of forty players seen at the Criterion remain in the support.

WATER END.—The Blue Bird is being given this week with a large cast and elaborate mounting. The piece still retains its popularity, a large advance sale having cheered the box office.

"THE MAN INSIDE" PRODUCED

The Belasco production of "The Man Inside," by Roland Burnham Molineux, was given last night at the Criterion Theater in New York. Much interest was aroused in the unusual circumstances of the play's authorship and presentation. The undeniable authenticity of the material employed, supplemented by the Belasco care in staging, promised something very much out of the ordinary.

"The Man Inside" is a crook play, but with a difference. Its purpose is to be constructive in suggesting a way for the regeneration of the criminal without misrepresenting his true condition. Mr. Molineux has devoted much thought to the science of criminology, and this contains many results of his study. The title of the play does not mean the man in prison, but the man's best self that may be brought into action when his point of view is appreciated.

The story is that a young deputy in the district attorney's office visits the underworld in an effort to discover the reason why so many convicts revert to crime as soon as released. His sympathies are enlisted in behalf of Annie, daughter of a forger, and in his efforts to help her he becomes a criminal himself. Realizing that fact, he deduces the cause of crime from his own experience, and applying his discovery to himself, leads Annie to find her soul.

In the cast are Charles Dalton, John Cope, A. E. Anson, John Miltern, Milton Sills, Edward H. Robins, Errol Dunbar, Joseph Byron, Totten, A. Byron Beasley, J. T. Chaille, Lawrence Woods, Helen Freeman, Clare Weldon, and Gertrude Davis.

CENTURY OPERA COMPANY

The bill this week at the Century Opera House, by the English-singing company, is Saint-Saëns's "Samson and Delilah," one of the most notable of modern operatic works, richly staged and employing some of the best artistic resources of the organization. The operas scheduled for the immediate future, in their revised order, are "Il Trovatore," "Thais," "Faust," "Louise," "Bohemian Girl," "Carmen," "Manon," "Mignon," "Romeo and Juliet," and "Martha."

MOROSCO CONTEST

Western Manager Offers \$1,000 Bonus for Play by Jan. 15

The representatives of Oliver Morosco, producer of "Peg o' My Heart," have been instructed to announce a play contest with a bonus of \$1,000 and \$500 advance royalty for the best play submitted by or before Jan. 15, 1914, with the same terms on production given to Hartley Manners, author of "Peg."

All the Pacific Coast manager wants is a play. He makes no restrictions as to nationality or professional standing of the author. A comedy is preferred, although he is by no means averse to a good serious play. If there is choice in the matter, next to comedy, he would like a farce on a theme that is not shopworn; and next to that a high-class melodrama, "spiced with humanity and free from the bombastic absurdities to which melodramatic writers are prone to yield."

The judges will be three: Otheman Stevens, dramatic critic of Los Angeles; Waldemar Young, dramatic critic of San Francisco, and Oliver Morosco himself.

Manuscripts are to be sent directly to Mr. Morosco in Los Angeles, or to T. Daniel Frawley, general stage director for Mr. Morosco in New York, at his office in the Longacre Building.

MAUDE'S SECOND OFFERING

Cyril Maude concludes his performance in "The Second in Command" to-night. To-morrow evening he will present "Beauty and the Barge," by W. W. Jacobs and Louis N. Parker. This is the play in which Nat Goodwin was seen in New York quite a while ago. Mr. Maude will play the role of Captain James Barley of the good barge "Heart and Hand." In conjunction with this piece will be a serious one-act drama called "The Ghost of Jerry Bundler," which will be seen in this country for the first time. It is by W. W. Jacobs and Charles Rock.

RUTH RICHMOND RETURNS

Ruth Richmond has signed with Charles Frohman for "The Land of Promise," by Somerset Maugham, which is to be Billie Burke's new play. This will mark the return of Miss Richmond to the stage after an absence of several years. During her last metropolitan engagement, when she was with "The Man of the Hour," she met with an accident that resulted in serious injury to her spine.

JOINS PRINCESS PLAYERS

Harry Metzayer has joined the stock company at the Princess Theater. He comes from the Pacific Coast, where he has been touring at the head of his own company. Recently he played the leading dancing parts in musical productions at the La Salle Theater, Chicago.

J. WILKES BOOTH'S GRAVE

Lowell Sherman, of the Poll Stock company, Baltimore, made a pilgrimage to the grave of John Wilkes Booth the other day. He was accompanied by his father, John Sherman, who was present at the grave the night the body was interred, and who found upon this visit the identical sexton, now a white-haired old man, who officiated on that memorable night.



Mr. Victor Herbert is an unusually fortunate man in having so many influential friends who are willing to do his press work and in whose opinion everything that the clever Irishman of German environment does is more than masterful. Lawton MacCallum, in the *Century Opera Weekly*, dies into raptures over Mr. Herbert's new opera, "Madeleine," to be presented at the Metropolitan this Winter. Not having heard the score, I'll take his word for it; but I hope he is more accurate in his judgment than he is in his facts. He tells us that Madeleine was dramatized from an old French novel, a book called "Je Meure avec Ma Mère," by Decourcelles, "a quaint writer of the eighteenth century." I don't think I'm far astray in saying that "Je Meure avec Ma Mère" is a little one-act play by Decourcelles, well-known in languages other than French. Under the title, "Ich Speise bei Meiner Mutter," it has been very popular in German.

Adolph Klauber, dramatic critic, before he took up active literary work was an actor, but his love for writing was ever with him. Often to amuse himself, and for practise, he would write little squibs and criticisms relative to the different plays in which he acted. While playing in St. Louis, about seventeen years ago, he chanced upon an eager-eyed reporter in search of copy. Mr. Klauber, anxious to please, happened to remember his treatise upon the play. He produced it and offered it to the reporter, who, after adding his mite, turned it over to his city editor. The following morning Mr. Klauber was rewarded by seeing his own piece inserted in a newspaper. He took great pride in this achievement.

H. Niemeyer, fresh from a tour of Panama and the Canal Zone, joined the *Times* staff as a copy reader. Soon after, in place of Mr. Hauser, who, after Mr. Van Vechten's resignation, became assistant musical editor, Mr. Niemeyer was appointed on the dramatic staff, a position which he had previously held on other newspapers. Mr. Niemeyer, while exchanging reminiscences with Mr. Klauber, chanced to remark that he had formerly covered theatricals for a St. Louis newspaper. When Mr. Klauber recited the incident in that city many years ago, Mr. Niemeyer, strangely impressed, asked for further particulars, when it developed that it was Mr. Niemeyer who seventeen years before printed Mr. Klauber's article.

Burns Mantle, dramatic editor of the *Evening Mail*, has undertaken another contract to engage the activities of his facile pen. He has been appointed dramatic editor of "Munsey's Magazine," succeeding Matthew White, Jr., whose interesting chats about players and players in New York and London have been a feature of that publication for years. Mr. Mantle will not allow his new engagement to interfere with his work on the *Mail*, but will continue to dissect the American drama six times a week and matinees, as heretofore.

If you are, or were, an ambitious young playwright at the time, you will remember the great play contest started by the *New York World* in 1910. Everybody who had any playwriting ambition sent in his pet scenario, for the *World* promised to pay the successful contestant \$500 in cash and to produce the play when completed under a solemn pledge of good faith. Henry B. Harris was named as the manager who had promised to make the production.

After months of anxious waiting the prize was awarded to Martha Fletcher Bellinger, a New York writer. There was a great flourish of trumpets, and then the matter lapsed into silence. This was on April 5, 1910.

The play has never been produced and Mr. Harris passed from among us two years later in the same month. I presume Mrs. Bellinger received her prize. For a time there was talk of legal action to compel the *World* to perform the remaining part of the contract, but the best Mrs. Bellinger could ever get from the *World* was that official recollection of the terms of the contest had lapsed into eclipse. Nobody seemed to remember or care anything about it. The *World* had completely forgotten its pledge to produce the play, even if it should become necessary to engage an expert playwright to make Mrs. Bellinger's work stage-fit. It helped to sell the Sunday edition of the paper, and that's about all the contest amounted to.

Lily Young Cohen, assistant editor of *Neale's Monthly*, will create a sensation if she continues writing exposures of great men. In an article in *Neale's* for November, she charges Justin Huntley McCarthy with unblushing plagiarism of his novel, "The Duke's Motto," from Paul Féval, the French novelist, and proceeds to support her charge with liberal extracts in parallel columns—"the deadly parallel," as we know it. Incidentally, she remarks: "Sardou's greatest comedy, *The Scrap of Paper*, is deliberately taken from Poe's 'Purloined Letter.'" That's rather far-fetched. The resemblance between Poe's story and Sardou's comedy ends with Poe's theory that the way to keep any one from

finding a thing you wish to conceal—a letter in this case—is to deposit it in a conspicuous place under the eye of the searcher. Sardou utilizes this incident in an original way. Any one familiar with the tricks of playwriting will realize that it is a far cry from an incident to a successful comedy. But that is merely by the way. Her exposure makes mighty interesting reading.

A friend of ours was standing next to a speculator in front of a large New York theater the other night, when a policeman came along and ordered him to move on. But never a word did he say to the speculator.

Violin Allen: "We in America are suffering from an over-abundance of dramatic fare. We are neither proud nor satisfied with our own products. During the season in New York we are not content without importing plays and artists from all over the world, which is something never dreamed of or called for in any European city."

Eva Tanguay must look to her laurels as the champion press-agent stellar attraction. She has now a formidable rival in Geraldine Farrar, of grand opera fame. Miss Farrar started with looking for a husband among the princes of Europe. But effete manhood has evidently paled on her. She is now looking for a real American husband, preferably a miner, mountaineer, or trapper, Colorado, Idaho, or Montana specimen preferred. We were going to include Utah, were it not for the libel law.

Laurence Housman, who collaborated with Granville Barker on *Prunella*, wrote a graceful letter from England in which he declared himself "one of those most scrupulous and unprofitable people to the American publicity campaigner, who object either to be interviewed about themselves or to be photographed for purposes of publication." This state of affairs is the more provoking, in that he furnishes just enough interesting clues to pique one's curiosity.

He has the distinction of having had two plays that were banned by the English authorities produced in defiance of the Censor. One was a mystery play called *Bethlehem*. It was objected to on religious grounds, but was given for three weeks. The other, *Pains and Penalties*, was vetoed ostensibly because it dealt with the attempted divorce of Queen Caroline, wife of George IV. in 1820, but Mr. Housman surmises that in all probability it was because the authorities took fright at the supposed parallel between the private marriage of George IV. and the rumored secret marriage of the present King under somewhat similar circumstances. Mr. Housman goes on to express his indignation with "the line of coercion" the British Government has taken toward the women, and declares himself "an ardent propagandist of the Woman's Suffrage cause," adding that his sympathies lie with the militants.

THE USHER

The PUBLICITY MEN

The press work of *The Pleasure Seekers*, at the Winter Garden, is being done by Mr. Grenlen, of the Marcus Loew offices. He is located in the Heidelberg Building, at Forty-second Street and Broadway.

Freddie Schader is in town again after a strenuous time on the road with Rob Roy. For the first few days he wasn't able to move around very fast, because he couldn't go a block without being hailed by some old friend. It is an enviable condition to be in. What Freddie says goes with a great many people.

Anna Marble is journalistically responsible for the new Selwyn and Company production of *Under Cover*, meaning that the new piece will not be slighted from that end.

A. Tozer Worm has left the Forty-fourth Street Music Hall to sail the briny blue; which is to say he is now on a footing with other celebrities in Europe. The publicity for Mado Minty and the other artists in the Music Hall is being superintended by our old friend Tarkington Baker, late of the Arthur Hopkins enterprises.

A declaration of independence has been issued from the sanctum of Edwin W. Dunn, of the Cohan and Harris offices, concerning a rumor that was circulated that he had taken unto himself a spouse—the "p" is not silent. It seems some woman asked for tickets in the name of Eddie's wife, thus giving rise to the natural suspicion that he had emulated Adam. But with all the emphasis of a Dunn in his strength, Eddie has crossed his heart and hopes to die if he has not gotten beyond the seductions of matrimony.

Floyd King, the circus press agent, is boozing the way for William A. Brady's Ready Money company. He closed as general press agent for the Hagenbeck-Wallace shows in Birmingham, Ala., and opened at Memphis, Tenn., his home town, Nov. 9, with the Brady show. Young King will be again seen with the Hagenbeck-Wallace Circus season 1914.

A new firm of publicity agents has entered the field as the World-Wide News Service, making a specialty of theatrical work. The Service will be handled by Francis Arthur

Jones and Wendell Phillips Dodge, recently dramatic editor of the *New York Press* and a contributor to the periodicals. Mr. Jones is the editor of the American edition of the *Strand Magazine*, who placed many of the novels written by Conan Doyle, H. G. Wells, Hall Caine, Max Pemberton and other English writers of prominence. The new firm will continue to place special articles in magazines and newspapers, and will look after the publicity work of any one in need of such service. Good luck!

Ben Atwell, over at the Hippodrome, has found something to talk about at a time that is ordinarily dull for press agents: which is to say, when an attraction is making good. He has found some startling happenings in the Hippodrome manager's that the newspaper men have deemed worth printing. First, there was the illness of Bunny, the clown colt, who was confined after a banquet of realistic stage grass fresh from the dyers. No, Ben did not spring that one about Bunny being nearly dead from what the dyer did; but he maintained the necessary suspense by speaking of Bunny alternately as "he" and "she." The real story came when Ben spoke the requiem of Queenie, the old Hippodrome elephant, and quoted Shakespeare at that point in Hamlet where something is said about Caesar's dust being used to stop a pane and "keep the wintry wind away." Queenie, it appears, died about two years ago, and her corpse was embalmed. Her hide was purchased by the leather department of a large New York firm of jewelers, and now it is on display in the windows of the concern as a large assortment of purses and pocketbooks. Pardon these tears.

Wallace Munro is with the Good Little Devil company in Chicago, spending his time in circulating printable news.

Wells Hawks, the authority on life behind the scenes, believes there is more money in elevating the drama than in promoting advertising novelties in New York.

The advanced agent going out ahead of The Doll Girl is Fred Peck. He is no longer on the water wagon. He has resigned as promoter of a sanitary drinking cup, to promote women and song. Wine is inconsistent just now.

The Brooklyn Daily Eagle recently printed a list of facts about every star as reported to that paper by every press agent. The list begins with "She is loved by every member of her company," runs through "She comes from a distinguished acting family long associated with the annals of the stage," "She has just one fad, and that is collecting," and concludes with "Her early training was particularly arduous; but in those years she learned a great deal." It sounds to us like a reflection on the Drews.

We were so much impressed with Eddie Weil's enthusiasm over *The Madcap Doctor* that we inadvertently raised the rank of the lady in a caption of a picture in a recent issue, and made her a princess. It was an error. We respect the lady for what she is.

ACTORS' INCOME TAX

Tolls on Salaries Over \$3,000 for Single Actors and \$4,000 for Married

Actors with large salaries will hereafter mention the fact under their breaths for fear the income tax collector will overhear them. Inquiry of the Government has elicited the information that taxes will be collected at the source of income on all actors' salaries over \$3,000 if the actors are single, and \$4,000 if they are married.

Managers are not to be responsible to the Government for the tax on a given actor's income until they have paid the stated amount to him. In case the actor receives his total of three or four thousand, as the case may be, from different managers, he will have to make his personal return on Feb. 1, 1914. The law dates from March 1, 1913.

The way the managers are to collect the tax is to withhold it from the actor's salary, turning the amount over to the Government at the proper time. Klaw and Erlanger, Charles Frohman, and the Shuberts have already installed special bookkeeping departments to meet the condition.

Under the Treasury regulation for the year 1913, the manager would wholly disregard any salary paid, the actor before Nov. 1, and would have no obligation to withhold the tax except in cases where the actor's salary for the two months of November and December aggregated more than \$4,000 or \$4,000. This would include only salaries of approximately \$500 per week. By claiming exemption on his salary the actor may postpone his manager's withholding of the tax until the amount of three or four thousand has been paid. It is said the Government is going to insist on taxing on all printed statements of salary, which means that the press agent will be curtailed in his imagination.

PROFESSIONAL MATINEE

The German players at the Irving Place Theater gave a professional matinee Friday afternoon of Kasernenuft, now in its fourth week. Quite a number of American actors and managers were in attendance and applauded heartily the admirable performance of German barracks life.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

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AN EXPERT OPINION

Mr. IVAN CARYLL, one of the successful composers of musical comedies of the day, has expressed what THE MIRROR has consistently maintained for a long time, to wit: that the old managerial maxim that it makes no difference what nonsense forms the *raison d'être* of such pieces, the public will applaud them as long as they contain an abundance of slap-stick comedy and tunes that can be whistled—this old shop-worn maxim, we say, has outlived itself. We have it straight from the shoulder from a man who should know.

More plot, more story, snap and ginger, and good voices.

This is what the public of New York and London is now asking for in the musical comedy line, in the opinion of Mr. CARYLL, who has returned to London from America.

He also complains of the lack of good voices in the minor parts in America and London.

"In Berlin and Vienna," he declares, "it is not difficult to obtain good voices for even minor parts, and even a low comedian will be found to have a ripping good singing voice. The lack of good voices all the way through explains, I think, why so many pieces do not come up to expectations in London and New York."

According to this trustworthy authority, then, the musical comedy, if it hopes to survive, must redeem itself by employing plot, a story of action and voices capable not merely of indicating where the singing should occur, but of singing the minor roles. These are essentially the points in which nearly every musical comedy we see nowadays is deficient. The little French doll voice of the ingenue with the lace petticoat must go. Go, also, we hope, the man who strings together a lot of meaningless episodes which may appeal to children, parties or tired business men, but not to persons with a sane outlook on the problems of life.

SONG WRITERS AROUSED

THE concerted movement on the part of music publishers and composers to collect royalties on the unwarranted use of copyrighted compositions by hotels and cafés seems more than justified.

Why should these haphazard purveyors of musical side-dishes with food and drink be immune from a tax for which

legitimate purveyors of amusements have to pay?

This movement received its initial impetus several months ago, when composers and publishers throughout the country combined and sent a committee to Washington to plead for an amendment to the copyright laws whereby they would receive royalties from the sources above referred to, in addition to photographic firms which market compositions in which they have no proprietary rights. Legal opinion concurs in the justness of universal royalties for copyrights, and that these can be collected in all cases where they are used for public entertainment.

A similar society as the one now planned in this country exists in France and Italy, where the royalties from hotels and cafés are designated as the "petit droit." The annual toll realized from these sources amount to more than a million and a quarter of dollars, which is apportioned between composer, publisher and the society.

The following are some of the members of the new organization: Victor Herbert, Glen McDonough, A. Baldwin Sloane, Jerome Remick, Harry B. Smith, Harry Von Tilzer, Charles K. Harris, Irving Berlin, Watterson and Snyder, Jerome Kern, E. Ray Goetz, Jean Schwartz, Al. and Mose Gumble, Jimmie Byrnes, Jean Havez, George Botsford, and Jules Witmark.

It is part of human vanity that the star who cannot write ten lines of good English should tell the author of a play how to write a drama. The star has the *feeling*, the playwright the execution plus the feeling.

THE "CADET" AGAIN

(From the Army and Navy Journal.)

Out in California, as THE DRAMATIC MIRROR tells us, the evil of white slavery has been complicated by a wave of controversy over the word "cadet" in this connection. This wave, by the way, now rolling on the Pacific shores, was started from the Atlantic side of our country some two years ago by the *Army and Navy Journal*. THE MIRROR notes "that our esteemed Catholic contemporary, *The Monitor*, takes the lead in a persistent assault on the word. Mr. Phillips, the editor of *The Monitor*, asks THE MIRROR to help him in the fight. THE MIRROR would gladly do so, but fears that the use of the word 'cadet' to characterize a youthful procurer and decoy has become too general in connection with the white slave traffic to be headed off at this late day." THE DRAMATIC MIRROR is altogether too pessimistic, as our experience shows us. It can at least enter its protest against the

use of the word in the circle it influences. It required only a suggestion to persuade the managers of a popular drama, now being played to full houses in New York, to discontinue the use of the word, and it has been our invariable experience that this is sufficient where the word is used by inadvertence, as it appears to have been in all cases to which our attention has been directed.

SPARKS

(From the Chicago Inter-Ocean.)

"We are now going to demonstrate that bee-youtiful ballad, Irving Berlin's latest success, 'You've Got Your Mother's Big Blue Eyes.'

The blonde piano player strikes the opening bars. The young man with the red necktie and diamond scarf pin behind the music counter strikes a pose. Then to the edification of the matinee girls pawing over the latest song hits, he begins:

"Baby Mabel, seven years old,
Sitting on her daddy's knee,
Cried, 'I've been a good little girl,
Please give a penny to me!'

As the chorus is reached the ballad singer with a sheaf of songs under his arm walks up and down, handing out copies and making change without skipping a note.

"The International Bag? Sorry, lady, but they're all gone. More to-morrow—

"You've got your mother's big blue eyes;
You've got your mother's teeth like pearls—"

"When I Lost You? Ten cents, please."

Somehow it reminds you of a scene in a restaurant where they are selling hot cakes, but it is only part of the day's work in "Tin Pan Alley."

Meanwhile a much-powdered and beringed dame in a slit gown steps haughtily around the crowd and into a door marked "Professional Department."

A jangle of pianos like sweet bells out of tune assails the ear. A soprano voice grabs madly for a high note and just fails to reach it. You get a confused impression that the shamrock is growing green and that one has a lot to be thankful for.

Hello, Gus."

Hello, Flo! Where'd you blow in from? Gee, how much d'you weigh now—190?"

"Been playin' Orpheum time out West," replied Flo, "but they'll close me out here if I don't get something new."

The obliging Gus selects an armful of "professional copies" and the two adjourn into a two-by-four piano room. A moment later the prima donna's voice is struggling with "As Long as the Shamrock Grows Green."

"Remember," says Gus, as they emerge, "you'll be wearing diamonds if you use our numbers. That last Irving Berlin hit is a knockout."

Did you ever wonder why "popular" songs were popular—why, all of a sudden the whole world begins singing some jiggly tune about a "Wonderful Baby Doll" or "What D'ye Mean, You Lost Yer Dog?" You hear them between sips at the "movies." The messenger boy whistles them as he tosses a night letter on your desk. Shriek voiced cabaret singers warble them when you drop in for an after-the-theater bite to eat. The barrel organs rip them out on the street corner. The young lady next door tortures them on her piano. In two or three years they will become known to the London music hall crowds, or find an echo in some little tropical village in the Philippines.

Whoever it was that said it didn't matter much who made the laws of a country so long as he could write the songs, probably had never written anything like "I'll Get You." In the old days songs won their way into the hearts of the people and became a part of their life because of the beauty of the lyric and melody. To-day it is all the "plunger." And whatever the value of the music in the ragtime compositions of the cabaret age, the true poet would doubtless shudder at a verse like this:

Cutey, Cutey, listen to me—
Beauty, Beauty, Beauty, poor little me;
You've walked right into my heart,
And you're there to stay, never goin'
away;
Honey, Honey, don't you ever think of me
at all?

Yet the perpetrators of this "Wonderful Baby Doll" song have probably "cleaned up" \$7,000 apiece on this one number. It took a Jew, an Irishman, and an Italian to complete it, but the sales have run into the hundreds of thousands of copies.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be honored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writer, will be advertised in THE MIRROR's letter-box or forwarded to their private addresses if on file in the THE MIRROR office.]

D. D. F.—For Edward C. Davis's address consult "Dates Ahead," and write direct.

ADA GRANGER.—Louise Randolph is in the Repertory Theater Stock company, Chicago.

Jean.—Grace Huff is leading woman for the Poll Players in Baltimore.

B. L.—Norah Lamison is with the Pitt Players, Pittsburgh, Pa.

HELEN M. BIRCH.—See Miss Helen Bircher's card in our advertising pages. It will give you her address.

EDITH C. BUCK.—Your question has been answered in last issue of this publication's Letter Box.

TOMMY STEWART, Jr.—Adrie Cover, when last heard from, was in Canada. A letter to her, care of THE MIRROR, will be forwarded.

CHARLES JOHNSON.—Viola Allen appeared in *A Lady of Coventry*, a play founded on the Lady Godiva legend, in the Fall of 1910 at Daly's Theater, New York.

MARY BURRY.—Read "Dates Ahead" in DRAMATIC MIRROR, and write to manager of The Blindness of Virtue company for programmes.

J. H. LAWLER.—1. Look into advertising pages of DRAMATIC MIRROR. 2. See "Dates Ahead." 3. Cannot say just yet. Read this publication for all similar information.

E. WHEELER.—1. A farce may be in one or two acts. 2. The Bohemian Girl is not musical comedy; it is ballad opera. 3. Farces is exaggerated comedy. 4. Melodrama.

PLACING THE BLAME

Editor of Dramatic Mirror:

Sir.—I have been deeply interested in the masterful editorial, "The Worm Turns." As a thrust at the daily paper, it is all to the point but I fancy the editor missed his mark and told half a truth. The editor supports us to the beginning, but did he do it? He lays the charge at the door of the daily, but I fancy the newspapers took their cue from still another source. Who ever heard of a daily newspaper creating anything! They have imagination, it must be admitted, but I cannot believe so implicitly in their having that peculiar quality known as creative imagination. No, the newspaper does not risk too greatly on that score. It is on the *out* view for the follies and foibles of others, but seldom has it ever woven an entirely new fabric.

If one looks carefully and honestly at this deplorable condition into which the dailies and magazines, as well as the theater, have fallen in their general exposition of vice conditions, he cannot help paying tribute to whom it is due. He immediately asks who started this! And then he recalls the days of Dr. Parkhurst and his probe of vice conditions. After Dr. Parkhurst made his startling report, became the fashion for many other worthy divines to proclaim. They heralded their discoveries from their pulpits and condemned this as an evil and adulterous generation when Babylon or Thobes or Rome was certainly as corrupt. Books, tracts, and newspaper articles began to appear, thrown off by the facile pens of these moral preachers. Some of them were so minute in description, so careful of detail, that man appeared showing the exact location, even street and number, of houses of prostitution in more than one of our cities. What a save thing to come into the hands of a young man! The young man who heard these so-called sermons and read these books, took the cue from their pastor and emulated his example.

When a stone of evil summation is cast into the sea of human interest it continues its course until outraged decency and common sense rise in angry recoil. Parkhurst and his admirers are responsible. They went well enough by their mishap, but, after all, good intentions must be guided by sound reason and clear vision to bring about a beneficial consummation. After Parkhurst's report a wave of consternation knocked over ministerial puppets in high places. Then the dailies, eager for copy, were engulfed: magazines yielded to the disgrace and, finally, the theater. Every one escaped unscathed except the theater, but the theater may rather some solace from its humiliation. It performed a mission beyond the dreams of producer, playwright, and actor, and a mission which it did not intend. It showed to the public just what a vulgar, evil-minded, hypocritical, short-sighted set of men were "educating" that same innocent and unsuspecting public. The theater must suffer because it taught the lesson in the wrong way or, rather, in spite of the teacher. The playwright naturally mislaid the man by falling in with the procession. He was guilty along with the rest and is not entitled to the martyr's crown. Oh, if we only had a man who could have punctured our whole life by laying the charge at the right door and the right now! How much greater would have been his work and his reward!

We cannot suppress an evil only by parading that evil. A lesson in excretion demands that we exalt the good, for seeing evil never made any one a stronger and more clean-minded person. Just so long as shallow and addle-brained preachers cater to the sensational and novel, we shall always reap as disastrously in loss of dignity and effective service. The theater has her mission along with the church, the press, and the university, but so long as she is dominated by such men and motives she cannot hope to escape a well-deserved censure. As a young preacher and an aspiring playwright, I think have learned a thing or two from the mistakes of the mighty! Sincerely,

RUFUS D'BUSSIER.

Prominent Critics

When it was recently announced that William A. Brady would soon produce a comedy by "Albert" Housum, it did not occur to us that this announcement referred to Mr. Robert Housum, one of the high caste of dramatic critics of the Middle West, but so it is.

Mr. Robert Housum, then—not Albert—playwright and dramatic critic, graduated from Yale University with the class of 1906, and during his senior year was dramatic editor of the *Yale Cowen*, a bi-weekly student publication. On his graduation he began newspaper work in Cleveland, his native city, as a reporter on the *Cleveland Leader*, serving in turn as police



ROBERT HOUSUM,
Dramatic Critic *Cleveland Leader*.

reporter, writer on general assignments, Sunday feature writer, and finally as financial editor of the paper, a position he occupied for a year. During this time he was also serving as assistant to the late Mr. William E. Sage, the dramatic editor, who gave him the benefit of his advice and help in dramatic writing. In 1911 he resigned his regular position with the *Leader* to devote himself to playwriting, at the same time continuing as a free-lance writer, principally on theatrical subjects.

On the death of Mr. Sage he was chosen for the position of dramatic editor. Soon after Mr. Brady accepted a play from him which will probably be produced this Winter. It is a farcical comedy, and the title has not yet been definitely determined upon. It is Mr. Housum's intention to continue to write plays until he gets a success.

Another play of his is under consideration by a New York manager.

"TO HOLD THE MIRROR," ETC.

It is strange that no one has ever discovered the inspiration, if not the source, of Shakespeare's famous line:

"To hold, as 'twere, the mirror up to nature."

Martin Luther, who was a champion of the drama, used the simile in the following passage in one of his works:

"Comedies should not be forbidden for the sake of boys at school. First, they give them practise in the Latin tongue; and, second, the persons are so artfully invented, depicted and represented in comedies as will instruct people and remind them of their rank and station, teaching what should be the duty of servant, master and apprentice, what is becoming to each, and how he should act—yes, they hold up before the eyes, as in a mirror, how we should all deport ourselves in our stations in outward manner."

The French are born actors, from the first to the last; they have from early childhood poses and motions that are not to be found outside of France, except on the stage. Their bearing is theatrical; their language declamation; their whole manner recalling scenery and footlights—and precisely the French produce fewer great tragedians than any other nation in the world. They are rich in talent for social drama and comedy; they have the good fortune of seeing a Got and a Coquelin, a St. Germain and a Dieudonne, a Geoffroy, Hyacinthe, l'Hertier, Lassouche, act on the stage contemporaneously; but they produce no tragedians of the first order, geniuses who could bear comparison with a Devrient, a Dawson, a Kean, Booth, Irving, Rossi or Salvini.—Max Nordenau.

THOSE "BRIGHT LINES"

Brilliant dialogue is not suitable for all kinds of plays. It is usually artificial and subjective, rarely true and objective. At any rate, the dramatist who seeks a reputation for "bright lines" may, without exception, be found to be a diligent reader of the comic papers, the witticism of which he crib or paraphrases. His plays are dramatisations of his shirt cuffs. Such an author's main concern is to get in his bright lines. The talk has a kind of brightness which is lugubrious, and the scenes lose their action for the sake of the talk. Of course, it requires some art to afford opportunities for bright lines, but it is more of a trick than an art. A play may have brilliant dialogue; why not? But to demand that every play should have it is a monstrous perversion of nature as well as art. It is worse than "fine writing" and literature in a play. There are forms for all these things. The Material determines: the Characters dictate. If the author cannot accommodate himself to their requirements, he is not a true dramatist. You could hardly call the Bible a brilliant and witty book. Not every one you meet is brilliant with epigram. To the servants of old comedy, in aristocracy where the maid was a go-between in intrigues, and where the valet had delicate work to perform with his wits about him—we can readily concede universality of bright lines. Yet artificiality in structure as well as in words characterizes this old comedy. Brightness in the lines is not necessarily characteristic of all drama. Drama is above that; brightness is but an incident, a small part of its exalted nature and wide range. WM. T. PAICE, in *The American Playwright*.

DORE DAVIDSON, ACTOR-AUTHOR

Doré Davidson has been giving further evidence of his marked versatility by the interpretation of two distinct and widely divergent types of parts, Granny Tyle and Father Time in the present production of Maeterlinck's *Blue Bird*. His flexibility of voice and character delineations vouch for his vigorous training in all lines of character work, with its complex variations of dialects, in which he is bounded by no limitations, running the gamut from tragic expression to broad comedy.

While he in no way neglects his work as an actor, Mr. Davidson finds time to devote to the constructing of plays—a commendable occupation worthy of the result he is striving for. He enjoys the encouragement of several producing managers, who are deeply interested in his last play, *A Tragedy of the Fog*. There are good prospects of its acceptance and presentation before a New York public, ere the close of the present season.

Mr. Davidson's activities extend far beyond the present year, and he has succeeded in awakening the



Hall's Studio, N. Y.
MR. DORE DAVIDSON.

interest of the managing directors of the San Francisco and San Diego Expositions of 1915, who are deeply interested in his Biblical play, *The Judgment of King Solomon*, for the production of which S. H. Friedlander, of San Francisco is now forming a company, as a concession feature at both fairs. Mr. Davidson is now in his third year with The Blue Bird company.

Personal

STOER.—Julius Stoer will temporarily desert the vaudeville stage, on which he has been a luminous star for eight years, to appear in the title-role of the comic opera, *The Laughing Husband*, which really was a great success in Vienna and is now running in London. Rehearsals begin Nov. 17, and the attraction, under Mr. Frohman's management, will play its first engagement in Philadelphia the middle of December. The engagement is a double compliment to Mr. Stoer, who was selected for the title-role by Mr. Frohman as a tribute to his special qualifications.

MACLEAN.—Mr. R. D. MacLean continues to win golden opinions as a prominent member of Mr. William Faversham's fine Shakespearean company. His



R. D. MACLEAN. Marcus, N. Y.

Brutus has excited more comment than any Shakespearean interpretation, except possibly some of Mr. Sothern's fine characterisations, Mr. Faversham's Marc Antony and Forbes-Robertson's Hamlet. He brings to the really big roles of Shakespeare the requisite training, intelligence, clearness of utterance and fire of passion. He is now in the West with the Faversham company. His many admirers in the East are eagerly awaiting his appearance as Othello to Faversham's Iago.

VERNON.—The latest recruit to the ranks of the dramatists is Grenville Vernon, assistant musical editor of the *New York Tribune*, who has written a play entitled *The Gordian Knot*. It has been accepted by the Toy Theater in Boston. Mr. Vernon is a Harvard man.

PERUGINI.—Signor Perugini's cheerful and ever youthful face is seen on Broadway, after a short but successful season of *The Yellow Jacket*, on tour, and which has returned to New York for reorganization. He says that the business of the play in Chicago was extraordinary during the play's six weeks' run there. He will continue to play the part of Chorus, which he created and made artistically so conspicuous, but it will be his last engagement, as he has decided to retire permanently from the stage at its conclusion.

GADSKI.—The announcement is made that Madame Gadski, the greatest living exponent of the heroines of Wagner's operas, will organize a company to present three of Wagner's music dramas in a number of the large cities not favored with grand-opera companies, immediately upon completion of her contract with the Metropolitan Opera Company. The selected works will be presented in German with a carefully selected cast of recognized Wagnerian singers from Europe.

SHAW.—George Bernard Shaw's play, *Pygmalion*, not yet attempted in the United States, was produced at the Lessing Theater, Berlin, last week, but made only a moderate success. Galworthy's *Strife* at the Künstler Theater met with a similar fate.

MURRAY.—Mae Murray is a former dancer in *Her Little Highness*. She is now gliding the beautiful bacchante with Carlos Sebastian at the Jardin de Danse, atop the New York Roof.

WARFIELD.—This week's cover of *The Mirror*, representing David Warfield in *The Auctioneer*, is from a striking photograph by White.

CANADIAN DRAMATIC COPYRIGHT

Case of Charles Rann Kennedy's Recovery for Unlicensed Performances Not Generally Applicable

In order to determine as nearly as possible the status of American copyrighted plays in Canada, with a view to ascertaining if such plays can be protected in the Dominion, the editor of THE DRAMATIC MIRROR recently wrote a letter of inquiry to the law firm of MacPhayre, Sharpe, Dennisou, Locke and Crawley, of Winnipeg.

This firm represented Mr. Charles Rann Kennedy, the author, in his claim for damages for unlicensed performances of his play, *The Servant in the House*. The defendant in the case was Mr. Walter B. Lawrence, who is conducting a theater in Winnipeg. The general features of the suit were covered in THIS MIRROR several weeks ago, when it was stated that Mr. Lawrence had paid damages in settlement of the case, and the matter had been dropped.

The question arose whether these damages were collected under existing copyright laws protecting American plays, or whether the result was due to the assumed fact that Mr. Kennedy was a native of Great Britain, was still a subject of the British crown, and therefore entitled to special consideration under the English copyright provisions.

This question was submitted to the above law firm with a request for a reply, giving details as to the process by which Mr. Kennedy was able to collect damages. The reply follows:

MACHRAY, SHARPE, DENNISTOUN, LOCKE & CRAWLEY,
BARRISTERS AND SOLICITORS.

Sir.—Reply to your letter of Oct. 26, we have to say that your information that Mr. Charles Rann Kennedy recovered from Mr. W. B. Lawrence, the manager of the Winnipeg The-

ater, for an unlicensed production of *The Servant in the House* is correct, but as Mr. Lawrence settled the matter before the case came on for trial there was no judgment.

You are not correct in stating that the effect of this settlement is that American plays produced in Canada can claim the protection of the Canadian copyright law. This case was peculiar in that the play had been registered by a British subject at Stationers' Hall, London, England, under the copyright act of 1842, which gave the author rights throughout the British dominions. At that time the Province of Manitoba was not in existence, nor was it created until the year 1870, at which time it came into confederation with the common and statute law of England as the law of the Province, which continues to be the law of the Province until repealed or amended by Provincial or Dominion legislation.

We therefore took the position that the English copyright act of 1842 was in force in Manitoba, and that Mr. Charles Rann Kennedy had rights here which perhaps he had not in other Provinces of the Dominion. There does not seem to be any provision under the Canadian copyright act for protecting the right to produce plays, and that being so, it may be very difficult to protect American authors, and we would not care to give any general opinion on the subject, but would much prefer to deal with each case as it arises.

Yours truly,
MACHRAY, SHARPE, DENNISTOUN & Co.
WINNIPEG, Nov. 5, 1913.

The letter is conclusive, though the reply leaves the matter pretty much where it was at the beginning. The case was exceptional and not general, and no general conclusions can be drawn from the mode of settlement reached by the parties. Obviously, however, American copyrighted plays are not protected in Canada, and even an English copyright is open to dispute.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council of the Actors' Equity Association, held in the secretary's office, Room 605, Longacre Building, New York city, Nov. 8, the following members were present: Mr. Francis Wilson, president; Messrs. William Sampson, Charles D. Coborn, John Westley, Grant Stewart, Richard Purdy, treasurer, and Bruce McIlae. The secretary reported the total membership 682, of which 70 are women.

New members elected: Clara Thropp, Laura Burt Stanford, Dallas Tyler, Alexander Clark, Warren Cook, John Park, and William F. Fontane.

The sub-committee, composed of Messrs. Edward Ellis, Bruce McIlae, and Charles D. Coborn, chairman, appointed to report on the establishment of a law committee of this association, made their report, and it was decided to postpone definite action in the matter until the next meeting, pending another conference with counsel.

Replies were received from Miss Folia La Pollette and Miss Grace Griswold, accepting the invitation of the Council to address the association at the next general meeting, Nov. 26.

The secretary was instructed to send a letter to the recording secretary, Mr. Howard Kyle, who had left the city for a protracted tour of the West in *The Master Mind*, expressing the Council's appreciation of his loyal devotion to the association since its inception last May, and their great regret at the temporary loss of his valuable services.

The printed forms of the proposed "Standard Contract" have been delivered and will be immediately distributed among the members of the association for the purpose of instruction preparatory to its presentation at the general meeting, Nov. 16. Printed notices of the time and place of this meeting will be mailed in a few days.

A letter was received from Mr. J. Hartley Manners, thanking the Council for his election and assuring the association of his sympathy, interest, and earnest support.

The committee on stock contract reported progress.

It is earnestly desired that all members make every possible effort to attend the general meeting Sunday, Nov. 16, and to bring with them any who are interested and eligible to membership, as the ultimate permanent success of the organization will depend entirely on the combined support of its individual members.

By ORDER OF THE COUNCIL.

CAST OF "HOP O' MY THUMB"

The cast of *Hop o' My Thumb*, which is to be presented at the Manhattan Opera House late this month, is now complete. William A. Brady, Comstock and Gest announce the principals as Iris Hawkins for the part of Hop, Albert King as the ogre, Billy McDermott as the king, Eva Fallon as Mirabel, Violet Gillette as Hilarie, Flavia Arcaro as the Witch, Smith and Austin as Tango and Trotter, Maomie Glass as Zaza, Charles M. Hinton as the Woodcutter, and Bertha Delmonte as Fairy Forget-me-not.

MEETING OF DRAMA LEAGUE

The second meeting of the Drama League, New York Center, was held at the Lyceum Theater yesterday afternoon at 3:45. The subject discussed was Stage Arts Here and Abroad. Norman Hapgood, editor of *Herper's Weekly*, presided.



ACTORS' CHURCH ALLIANCE NEWS

Headquarters, Lincoln Square Theater Building, Suite 400.

The New York Chapter held a very successful service at the Church of the Transfiguration (Little Church Around the Corner) on the last Sunday evening in October. The Rev. Dr. Boughton, rector, conducted the service, and the sermon was preached by the Rt. Rev. Edward W. Osborne, D.D., Bishop of Springfield, Ill. The church was crowded and a large number of professionals were present.

The bishop took for his text, "Thou, God, seest me." He declared that the God who sees behind the footlights, where always to bear that fact in mind. Actors are in a genuine sense the servants of the public. Life is hard and wearisome, but the theater entertains, pleases and uplifts, and we may all thank God for it. The objectionable features in some of our popular plays, it seemed to him, are due to the style of dress worn by the modern woman. When our women return to a modest style of clothing a long step will be taken toward doing away with the sex problem. The objectionable style of dress so much in vogue now tends to accentuate the question of dress and gives the playwright and manager a chance to work upon the depraved public that makes the play hard. Low plays are put on the stage to please a portion of the public and the manager looks to the box-office receipts, without giving much consideration to the feelings of the players.

"I have had young and pure girls come to me and protest against being forced to play immoral women, which they were bound to do or lose their positions. They hate the work, but don't know how to avoid doing it. Here is a chance for the Alliance to do a good work. The players themselves should try to influence the managers against such productions, and set the players and ministers to aid them."

At the regular monthly meeting of the National Council, held at the local headquarters last Thursday evening, there were present the following officers: Tom Garet, who presided; Augustine A. Weston, H. A. Koenig, Thomas Patrick and Charles Brower of Brooklyn Chapter; Irene Ackerman, Esther A. Harris, George Ucklein and the General Secretary.

Motion was carried officially to direct Father John Talbot Smith to proceed with the forma-

tion of the proposed Catholic Stage Alliance and the Roman priests of the parent body would be transferred to their care and direction. Proposals to work in conjunction with the Drama League and Rehearsal Club were discussed and acted upon.

A new circular outlining the origin, objects,

aims and work of the Alliance was submitted by the General Secretary and approved by the body. This is to be issued to all the chaplains and members throughout the country. A proposal to publish a quarterly magazine in the interests of the Alliance was discussed and a committee appointed to consider it. The Secretary was directed to organize a chapter of the Alliance in Newark and aid in the revival of the Baltimore Chapter.

WALTER H. BENTLEY,
General Secretary.

SCHUMANN-HEINK HONORED

Mme. Schumann-Heink, when in Spokane two years ago, made a promise to a group of small boys. Sunday afternoon, Oct. 25, this promise was redeemed and 5,000 school children heard the great cantatrices at a concert she gave exclusively for them. Out of appreciation Mme. Schumann-Heink received the distinction of honorary citizenship, and at the close of the concert Mayor William J. Hindley presented the artist with a handsomely engraved parchment signed by himself and the other four city commissioners, and creating her "an honorary citizen for all time of the city of Spokane."

NEW YORK THEATERS.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinee, Wed. and Sat., 3:15. CHARLES FROHMAN . . . Manager. CHARLES FROHMAN PRESENTS

Ethel Barrymore IN A NEW COMEDY

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By G. HADDON CHAMBERS

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In the Palais Royal, Paris, success MADAM PRESIDENT

with an exceptional cast.

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The Man Inside

A Drama of Crime, in Three Acts, by ROLAND BURNHAM MOLINEUX.

GAETY B'way & 46th St. Tel. 225 Bryant. Evenings, 8:15. Mat. Wed. & Sat., 3:15. Klaw & Erlanger, Managers.

COHAN & HARRIS presents

Edgar Selwyn's New Farce Hit

NEARLY MARRIED

With BRUCE MCRAE

ASTOR 45th St. and B'way. Phone 227 Bryant. Mat. Wed. and Sat. COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

SEVEN KEYS TO BALDPATE

Founded on Earl Derr Biggar's famous novel.

HARRIS 42d St., W. of Broadway. Evenings, 8:15. Matinees, Wed. & Sat.

HENRIETTA CROSMAN

In a Play of Grand Opera Atmosphere,

The Tongues of Men

By Edward Childs Carpenter.

\$7,200 FOR INJURED EYELID

Bertha Westbrook Reid, the actress, who sustained injuries of the lower lid of her right eye when Albert Plant's automobile ran into her at Deal Beach, N. J., in 1910, was awarded a verdict to recover \$7,200 in the Appellate Division of the Supreme Court. Mrs. Reid sued for \$20,000. Mr. Plant is the president of the Lehn and Fink wholesale drug corporation.

TWO COMPANIES FOR MAUDE ADAMS

Charles Frohman is organizing a special company for Maude Adams apart from her present support, that she may give a number of Barrie plays during her New York engagement this winter. Her leading man will be Aubrey Smith, who was last seen in *The Morals of Marcus* with Marie Doro, and before that in *The Runaway* with Billie Burke.

DENIES PROMISE TO MISS MCCOY

Nellie McCoy, dancer in *The Enchantress* and sister of Mrs. Richard Harding Davis, accused George F. Finch, a young Syracuse attorney, of breach of promise and entered suit for \$25,000 healing lotion. Finch has made a general denial of the charges. He is represented by Joseph R. Gowan.

NEW YORK THEATERS.

KNICKERBOCKER B'way & 30th Street. Evenings at 8:15. Matines, Wed. & Sat., 3:15. Charles Frohman, Klaw & Erlanger, Managers

CHARLES FROHMAN presents

DONALD BRIAN

In the New Musical Play

The Marriage Market

LYCEUM 45th Street, near Broadway. Evenings, 8:15. Mat. Thurs. & Sat., 3:15. Charles Frohman, Manager

CHARLES FROHMAN presents

GRACE GEORGE (LAST WEEK) In J. M. Barrie's

HALF AN HOUR Presented by Stanley Houghton's

THE YOUNGER GENERATION

LIBERTY West 42d Street. Klaw & Erlanger, Managers

Evenings 8:15. Mat. Wednesday & Saturday, 3:15. WERA & LUMSDALE present

CHRISTIE MACDONALD

In Victor Herbert's New Operetta

SWEETHEARTS

Book by E. B. Smith and Fred de Gruy. Lyrics by E. B. Smith. Chorus by Fred Latham

NEW AMSTERDAM West 43d St. Evenings, 8:15. Matines, Wednesday and Saturday, 3:15. Klaw & Erlanger, Managers

KLAW & ERLANGER present

A New Musical Comedy,

The Little Cafe

Book and Lyrics by C. S. McLellan. Music by Ivan Carill.

GEO. M. Theatre, B'way & 43d St. Phone 302 Bryant.

COHAN'S Klaw & Erlanger Managers

Evenings, 8:15; Matines, Wed. and Sat., 3:15. A. H. Woods offers

POTASH & PERLMUTTER

An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

BELASCO W. 43d Street. Evngs, 8:15. Matines, Thursday and Saturday, 3:15.

DAVID BELASCO presents

DAVID WARFIELD

IN

THE AUCTIONEER

REPUBLIC W. 43d St. Evngs, 8:15. Mat. Wed. and Sat., 3:15. David Belasco, Manager.

DAVID BELASCO presents

THE TEMPERAMENTAL JOURNEY

With LEO DITRICHSTEIN and Notable Guests

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A New Play in Four Acts.

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With JANE COWL as Mary Turner

BY BAYARD WHILLIS

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CORT THEATRE 46th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46.
Evenings, 8:30; Matines, Wed. and Sat., 2:30.

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LAURETTE TAYLOR
In the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS

M. H. FRAZEE'S 46th St. West of B'way.
LONGAGRE THEATRE Tel. 43 Bryant.
Evenings at 8:30.
Matins, Wed. and Sat., 2:30.

The New Era Producing Co.

Joseph P. Hickerton, Jr., Man. Director, presents
The New Musical Comedy**ADELE**By JEAN BREQUET and PAUL HERVE
With an Exceptional Cast

WILLIAM A. BRADY'S PLAYHOUSE
46th St. East of B'way, Phone 2628 Bryant
Evenings 8:30 Matines Wed. and Sat. 2:30

THE Family Cupboard
My OWEN DAVIS
Direction WILLIAM A. BRADY 46th St. Theatre, Just
East of B'way, Phone 278 Bry.
Evenings, 8:30; Matins, Thurs. and Sat., 2:30.
Thursday Matinee, Best Seats, \$.50.
A Potent Drama in Four Act.

TO-DAY
By GEORGE BROADHURST
and ABRAHAM S. SCHOMER.

BOOTH THEATRE
46th STREET, WEST OF B'WAY
Evenings, 8:15—Tel. Bryant 6340.
Matines Thursday and Saturday at 8:15.
Arnold Bennett's Comedy **The Great Adventure**

WALLACK'S Broadway & 30th St.
(pop.) and Saturday 2:30. Evenings 8:10. Matines Wednesday

Mr. CYRIL MAUDE
(Liebler & Co., Managers)

REPERTOIRE

DATES AHEAD

(Received too late for classification.)

ARLINE, GEORGE (Liebler Co.): Balto, 24-25.
BACHELOR'S BABY (R. G. Jaschinski): Norfolk
10-15. Birmingham 11-12. Atlanta 24-25.
BELIEVE ME, XANTIPPE (Brady and Craig):
B'way 17-22.
BLINDNESS OF VIRTUE (Wm. Morris): Wash-
ington 17-22.
BOUGHT AND PAID FOR (Wm. A. Brady):
B'way 17-22.

BOUGHT AND PAID FOR (Wm. A. Brady):
Greenville, Miss., 12. Vickburg 13. Brook-
haven 14. Hattiesburg 15. Meridian 17. Demopolis,
Ala. 18. Tuscaloosa 19. Selma 20. Mont-
gomery 21.

BUNTY PULLS THE STRINGS (Messrs. She-
bert and Brady); N. Y. 17-22.

ECKHARDT, OLIVER: Saskatoon, Sask., Can.
18-19. Bradford 17-18. No. Battleford 20-
22.

GAMBLE, ERNEST, CONCERT PARTY: St. Jo-
seph, Mich. 13. Jackson 14. Mt. Pleasant 15.
Flint 16. Detroit 18. Mt. Clemens 19. Ann
Arbor 20. Monroe 21.

HIS OWN MONEY (Winthrop Ames): Pitts-
burgh 22.

HIGH JINKS (Arthur Hammerstein): Chas.
Nov. 24—Indefinite.

HONEY BIRD (Harrison Grey Fiske): Roch-
ester, N. Y. 20-22.

PAVLOVA, ANNA: Rochester 18-15. N. Y. 17-19.
Washington 24-26.

READY MONEY (Wm. A. Brady): Ft. Smith,
Ark. 12. Hot Springs 14. Pine Bluff 15.
Memphis, Tenn. 17-19. Jackson 20. Cairo
Ill. 21. Paducah, Ky. 22. Evansville, Ind.
23. Henderson, Ky. 24. Owensboro 25. Frank-
fort 26.

STEWART-RICHARDSON, LADY CONSTANCE,
AND POLAIRE: Montreal 10-15. Toronto 24-
25.

WHAT HAPPENED TO MARY (Lee Morrison):
Rochester, N. Y. 15-18. N. Y. 17-22.

ZIEGFELD FOLLIES (F. Ziegfeld): Washing-
ton 17-22.

PLAY COPYRIGHT TANGLE

Managers' Producing Company May Be Prosecuted for Using
"A Pair of White Gloves" at the Princess

A serious state of affairs has come up with regard to the proper interpretation of the new international copyright legislation, in the alleged unauthorized production of *A Pair of White Gloves* at the Princess Theater, New York, by the Managers' Producing Company. The company, which is composed of F. Ray Comstock, Morris Gest and William A. Brady, is not only in danger of being prosecuted by representatives of the author, but may have to defend an action brought by the Federal Government.

A *Pair of White Gloves*, by Andre de Lorde, was originally produced through the French Society of Dramatic Authors, at the Grand Guignol in Paris, a number of seasons ago. Since that the play has been sold to John Pollock, who lives in London, and duly copyrighted in England and the United States. The date of the American production was Oct. 10 at the Princess Theater. The French Playwright Company, which represents the Society of Dramatic Authors in this country, at once communicated with the Paris office, and was promptly informed in reply that the production was unauthorized by the author. Then Victor Mapes, a director of the French Playwright Company called on the producers to secure an accounting. They de-

clared themselves ready to pay usual royalty, but that there is no one in this country with authority to accept the money.

The reason is this: The author sold an option on the American rights to Pollock. Pollock did not take advantage of this option, so he cannot claim the royalties. The author, having sold the option, is also unable to claim them, and the society, which might act for him had he not disposed of the option, is accordingly powerless as well.

Attorneys have been engaged by the French society to stop the production of the piece at the Princess, and to bring suit for punitive damages. They have also been instructed to invoke the aid of Federal authorities in punishing the offenders for violation of the copyright law. In that they continued to present the copyrighted piece after warning had been given for them to stop, it is said they are guilty of a criminal offense.

F. Ray Comstock declares that the piece was originally acquired by his firm from the offices of Elisabeth Marbury, where it was left by Miss Daisy Andrews.

The case is being watched with a great deal of interest, for it involves many important points of international copyright regulations.

AMES PLAY CONTEST
\$10,000 Decision Will Probably Be Announced
Dec. 1

The 1,500 persons who are waiting anxiously to hear the decision in the play contest that Winthrop Ames has been conducting in the interests of the American playwright, will hear the decision on the first day of December, if all goes well. That is to say, they will hear that the winning play has been decided upon, and possibly the title of it, but it is Mr. Ames's intention to withhold the name of the author from the general public until after the first performance of the piece.

The sorting has been going on with the greatest possible care and dispatch. It is said that the results so far have more than vindicated Mr. Ames's belief in the ability of the American writer for the stage. While no date was definitely set for the announcement of the name of the winner of the \$10,000 prize, which was to be awarded "as soon as possible after the close of the contest on Aug. 15," it was hoped that the last play would be passed on by Nov. 15. So many plays came in on the last day, however, that the judges were unable to decide by that time.

'AMATEUR GENTLEMAN'

James K. Hackett Gets Dramatic Rights to
Jeffrey Farnol's Novel

James K. Hackett, who is touring the South for his third season of *The Grain of Dust*, has obtained the dramatic rights to Jeffrey Farnol's successful novel, "The Amateur Gentleman." The story concerns a pugilist who has ambitions to become something more than an idol of the ring. It is laid in a "costume" period, and has a deal of the sort of romance that Mr. Hackett excels in. Mr. Hackett is having the novel made into a play for presentation in New York soon after the holidays.

Jeffrey Farnol is also the author of "The Broad Highway," a book that attained much popularity.

"MIRROR" CORRESPONDENT DIES

W. G. Beardley, correspondent for *The Dramatic Mirror* at Kalamazoo, Mich., died in that city Nov. 6, at his home in West North Street, following a long illness. The deceased had been at the head of the shipping department of the Kalamazoo Corset Company for many years. Mr. Beardley was a most popular and highly respected citizen, noted for his good nature and kind and considerate ways. He was a prominent member of the Elks and Knights of Pythias. He belonged to the De Witt Clinton Consistory of Grand Rapids and also to the Shrine in the Knights Templars.

CYRIL KEIGHTLEY HERE

Cyril Keightley, the English actor who won much commendation for his work in *The New Sin*, B. Macdonald Hastings's play, arrived in New York last week from London. His coming was entirely unexpected, his passage being secured at the last possible moment. He comes in response to a summons by Cosmo Hamilton, author of *The Blindness of Virtue*, who wants him for a part in his new play, *The Duke's Son*.

ROLAND MOLINEUX WEDS

With the New York premiere of his play, *The Man Inside*, but a few days off, Roland Burnham Molineux, who was the central figure in two murder trials, was married last Friday by an alderman in the New York City Hall. His wife was Margaret Connell, daughter of James Connell, of Newburg, N. Y. She was his secretary, and had much

to do with the preparation of his play manuscript. The haste of the ceremony was due to the wishes of Mr. Molineux's mother, who lies seriously ill at her Brooklyn home. A delay of an hour was caused by Molineux's failure to bring a copy of the decree of divorce obtained by his first wife, Blanche Chesebrough, shortly after he was acquitted. Molineux is forty-seven and his wife twenty-eight.

PAVLOWA IN COURT

Action to Recover Money from the Max Robinoff Corporation

In a supplementary examination to ascertain the assets of Max Robinoff's corporation, Anna Pavlova, the Russian dancer, appeared as a witness in the City Court, Nov. 6. A judgment obtained by Dorothy E. Aldman, also a dancer, against Robinoff, had been assigned to Pavlova. She had also paid to the Robinoff enterprise a forfeit of \$5,000, in case of failure to fill a contract made in England in 1911, and which she paid to a brother-in-law of Robinoff, but had no idea where it went to. An effort was made to trace this.

OSCAR WILDE NOT DEAD?

Sensational Story by Nephew Tells of Stones
Instead of Corpse in Coffin

On the heels of the sensational story of the final and forcible unveiling of the Oscar Wilde monument in the Pere La Chaise Cemetery, Paris, which was accomplished by friends and admirers of the dead (?) poet several days ago, comes the astounding statement from a nephew of his that he still lives.

Fabian Lloyd, the son of Otho Lloyd, who married a sister of Wilde's wife, in his review called "Maintenant," relates seriously that Oscar called on him in his apartment in Paris on the twenty-third day of last March. The coffin in which the remains of the poet are supposed to rest contains, according to the story, only paving stones, cotton wool, and a large glass jar, which latter holds a manuscript work in French by Wilde called "Amen," with subtitles "A Comedy? a Tragedy?" and he offers to wager any reasonable sum up to 10,000 francs as his answer to literary critics, who regard it a hoax, that the coffin's contents are as stated.

As Lloyd, who is twenty-three, is an athlete and combines the professions of poet and prizefighter, he is not likely to see ghosts; but it will not be denied that there is something very spooky in the story. However, as our French cousins say, *sous vos* tents are as stated.

FIRST CHESTERTON PLAY IN LONDON

Magic, the new fantastic comedy by G. H. Chesterton—his first dramatic essay—produced at the Little Theater, London, night of Nov. 7, is pronounced different from anything ever before seen on the stage. An eccentric duke, a conventional doctor, and a liberal parson air their views in the play, which is a paradox, but amusing.

MARIE TEMPEST'S SUDDEN ILLNESS

While playing in *Mary Goes First*, night of Nov. 7, in London, Marie Tempest was suddenly seized by illness and had to leave the stage. Her part was played by her understudy.

"HIGH JINKS" IN CHICAGO

Arthur Hammerstein states that *High Jinks*, which was produced on Oct. 31 in Syracuse, will not be brought into New York until February. The metropolitan premiere will take place in Chicago during Thanksgiving week, at the American Music Hall.

NEW YORK THEATERS.

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Sixth Ave., 43d-44th Sts. Evening, 8.
Daily Matines at 2. Best Seats \$1.

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1000 People | Increased | 300
Orchestra | Horse | Indians
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Phone Bryant 6429.
Matines Saturday at 2.

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Matines Saturday at 2.
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39TH STREET 39th St., near B'way
Evenings, 8:30. Mats. Wed. and Sat. 2:30.
AT BAY
With GUY STANDING and CRYSTAL MEEKE
A New Modern Play by
GEORGE SCARBOROUGH

Maxine Elliott's Theatre, 39th St.
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The Most Powerful Moral Lesson Ever Staged

THE LURE
By GEORGE SCARBOROUGH
Phone 5194 **COMEDY** 43rd St. E. of B'way
Evenings, 8:30. Mats. Tuesday and Saturday 2:30.
An Original Comedy.

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A GLIMPSE OF THE GREAT WHITE WAY
EVENINGS, 8:15; 20c. to \$1.00
SMOKING DAILY MATINES, 20c. to \$1.00 ALLOWED
SAM BERNARD & CO. OF SO
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Greely. Evening, 8:30.
Matines, Wednesday and Saturday, 2:30.
The Great London and Paris Successes

OH, I SAY!
WITH A NOTABLE CAST

"TRIFLER"—"MISLEADING LADY"

William Harris has changed the title of *The Trifler*, by Paul Dickey and Charles Goddard, to *The Misleading Lady*, announcing that he will produce it under that name on Dec. 1 out of town. After a short road tour the piece will be brought to New York, probably before the end of the current year.

"OURSELVES" CALLED OFF

Ourselves, the play by Rachel Crothers that was to have been produced this week at the Lyric Theater by the Shuberts, has been called off. It may be produced later. The Girl and the Pennant closed at the Lyric on Saturday night, going on the road. The house will probably be dark the rest of this week.

"FAMILY CUPBOARD" 100 TIMES

To-morrow evening the Owen Davis play, *The Family Cupboard*, now playing at William A. Brady's Playhouse, will celebrate its hundredth New York performances. Beginning its fourth month, the drama has won a popularity that promises a very long stay in the city. The cast still includes William Morris, Olive Harper Thorne, John Bowers, Irene Fenwick, Franklin Ardill, Felice Morris, Frank Hatch, Ruth Benson, John Cromwell, Irene Romaine, Frank Andrews, and Harry Redding.

FOURTH COMPANY OF "PEG"

The fourth company of *Peg o' My Heart* opened Monday night in Somerville, N. J. Heading the company is Florence Martin, the rest of the company including David Proctor, Joan Meredith, Ida Vernon, Fell Trenton, Legal Robinson, and Colin Campbell.

PIANISTS TAUGHT

Gratifying results have attended work of Professor Haas, whose skill as instructor of piano is responsible for the success of his pupils over the stage and concert platform. Players in vaudeville or those preparing to enter the profession will find his instruction of great practical benefit. Coming to New York in December with the endorsement of the Conservatory of Music at Prague, Bohemia, he has made no visible recognition as founder and director of the Yorkville Conservatory, 616 Lexington Avenue.

"WITHIN LAW" CLOSES SOON

Jane Cowi, in Play of More Than 500 Performances, to Conclude Run with Expired Lease

One of the most memorable records attained by any play is to be shortly concluded, when Bayard Veiller's play, "Within the Law," with Jane Cowi in the leading role, closes its long New York engagement at the Eltinge Theater. Monday night was the 500th of the opening of that house.

While no definite date has been announced for the closing, it is understood that it will be at the expiration of the lease, which has already been extended three times to permit the piece to continue its run uninterrupted. The company will take the play on tour immediately after.

With the exception of a short vacation, during which Helen Ware took her place, Miss Cowi has played the part of Mary Turner continuously.

Under Cover, the new play by Lawrence Hall, that is now in rehearsal under management of Selwyn and company, will probably be the next attraction at the Eltinge.

SHAKESPEAREAN FESTIVAL

William Faversham Announces Plan of Holding Annual Series of Performances in New York

William Faversham, now in Los Angeles, has announced the proposed holding of an annual Shakespearean Festival in New York, similar to the one carried out last season. The first will be held in January, provided plans materialize, at a Broadway theater. Othello, Romeo and Juliet, and Julius Caesar are underlined. Connected with Mr. Faversham in the enterprise will be Cecilia Loftus, Julie Opp, R. D. MacLean, Constance Collier, and Odette Tyler.

Shakespeare's plays have never been more popular in America than they have of recent years. It is gratifying to note that the best in dramatic art is not only not confined to the closet, but also plays to well filled galleries. The circumstance should prove an incentive to all workers devoted to the best interests of the theater.

"COUNT OF LUXEMBOURG" CLOSES

With a record of having had one of the longest runs in Berlin, Vienna, London, and New York, "The Count of Luxembourg," as produced by Klaw and Erlanger, will conclude its season on Saturday night. An official statement has been issued from the K. and E. offices to the effect that the production is withdrawn not because business is poor, but because receipts were not sufficient to make the enormous running expenses practicable. The fact remains that the Pacific Coast theatrical situation does not seem particularly propitious this season, as a number of other productions established elsewhere as successes have come to an untimely end there.

"THE STRANGE WOMAN" NOV. 17

Elsie Ferguson in "The Strange Woman," a comedy by William J. Hurbut, comes to the Lyceum Theater, New York, Nov. 17, following the engagement of Grace George in J. M. Barrie's "Half an Hour" and the company in "The Younger Generation." Grace George and the company in the Stanley Houghton comedy will begin a Western tour on Monday. Klaw and Erlanger have surrounded Miss Ferguson with a company including Charles D. Waldron, Alphonse Ethier, Hugh Dillon, Otto P. Hoffman, Georgie Drew Mendon, Mrs. Felix Morris, Sarah McVicker, Sarah von Leer, Annie Buckley, Lois Frances Clark, and Frances Whitehouse.

ACTRESS IN BANKRUPTCY

Kathleen M. Parker, engaged in the theatrical profession at No. 187 West Forty-eighth Street, has filed a petition in bankruptcy, with liabilities \$5,456 and no assets. Among the creditors are John Archbold, of Toronto, \$766; loan; Madame Julie, \$605; merchandise; Miss May Moore, \$525; merchandise; Harold D. Murphy, \$200; medical services, and Miss Frederica Thum, \$241; hotel accommodation.

"MADCAP DUCHESS" PRODUCED

Harry France's production of Victor Herbert's new operetta based on a story by Justin Huntley McCarthy, had its New York premiere last night at the Globe Theater. Mr. Herbert himself conducted the orchestra.

For the sake of lyric euphony, the name Seraphina of the novel has been changed to Seraphina in the libretto by David Stevens. Ann Swinburne plays the part. Robert Pittin has taken the leading comedy role which Ralph Hers vacated at the termination of the Boston engagement, last Saturday night. Other members of the company in support of Miss Swinburne are Glen Hall, Francis K. Lieb, Gilbert Clayton, Russell Powell, David Andrade, Josephine Whittell, Peggy Wood, Edmund Mulcahy, Henry Vincent, Percy Heiton, Herbert Ayling, and Herman Holland.

THREE "BLIND VIRTUE" COMPANIES

On Monday William Morris sent out a second company of Cosmo Hamilton's play, "The Blindness of Virtue," to tour the Pacific Coast. He is also preparing a third company to start out about Christmas week. This is a flat contradiction to all the printed opinion distributed when the play was originally given in New York, that the piece

could not last. The Blindness of Virtue has made money. And when a play can do that under the most adverse conditions, it undeniably has a majority of good points. It resembles the case of *Gypsy Love*, which met with stepmotherly treatment in New York city but made money on the road, as it deserved.

PAULINE HALL'S DIVORCE

McLellan Desires Marriage—Justice Pendleton Grants Petition to Correct Error

When Mrs. George B. McLellan (Pauline Hall) brought suit against her former husband, the brother of C. M. S. McLellan, the playwright, who now lives in London, to recover unpaid alimony at the rate of \$10 a week, he made his affidavit in that suit denying his marriage to her. Mrs. McLellan's attorneys sent a copy of the decree to London as evidence. It was then for the first time discovered that although the marriage took place in 1898, the divorce decree signed by Justice O'Gorman states that Miss Hall married McLellan in 1908.

Mrs. McLellan told Supreme Court Justice Pendleton, on Nov. 8, that although her former husband was a witness in the trial of her divorce suit and testified that she was his wife, he now makes affidavit in London that he never was married to her and that her divorce was a fraud.

Justice Pendleton granted her petition to amend her decree to set forth correct dates.

BLANCHE RING COMPELLED TO REST

Blanche Ring, who was compelled to cancel her Kansas City engagement last week, because of an attack of malaria, has taken a rest in that city for a week, prior to resuming her tour in Minneapolis.

Miss Ring had been suffering severely for ten days. Upon her arrival in Kansas City it was feared she would not be able to appear at the opening performance, and Manager Earl Steward, of the Shubert, held each day's receipts in the box-office in order to be able to refund the money to the patrons if Miss Ring should find it impossible to appear. This was done at every performance of the week. In spite of her illness, however, Miss Ring appeared her usual self while on the stage and played to increasing audiences.

JOSE COLLINS ILL

Miss Jose Collins has been out of the cast of Siegfried's *Pollies*, now playing at the Tremont Theater, Boston, and under medical care in consequence of an attack of laryngitis.

PIRACY CHARGE DISMISSED

The charge brought by H. Sylvester Wittmark against the Shubert and Anderson Company, alleging that they had infringed his copyright in producing the *Ballet of Niagara* at the Hippodrome, was dismissed last week by Judge Holt, of the Federal District Court. The judge held that all legends are public property.

FIRST CHINESE MANAGERS IN U. S.

Managers Ben Wah and Mar W. Wah have purchased the lease of the Princess Picture Theater on South El Paso Street, El Paso, Texas, and are remodeling it. This month, they say, a musical comedy company from Dallas, Texas, will begin playing there. The company will be strictly American, except the ownership. So far as known these two Chinamen are the first in the United States to enter the theatrical field.

HAMMERSTEIN OPENING DEFERRED

The opening date of Oscar Hammerstein's American National Grand Opera House has been postponed from the original date fixed, Nov. 1, to some time in December. As yet the roof is not on the house, but there are 1,100 workmen hard at it to rush completion of the big structure at Lexington Avenue and Fifty-first Street.

In connection with this the announcement that Mr. Hammerstein has finally decided upon a set policy, which is directed as his reply to the venture of the brothers Aborn at the Century, backed, as it is generally presumed, by the Metropolitan people, is important, if true.

Mr. Hammerstein says that his season will be devoted to grand opera in English, at popular prices, and that French and Italian opera will, in all probability, be deferred by him until next Autumn. This will bring Alice Gentle, Orville Harold, Edward Johnson, Henry Weldon and other singers of English forward, and relegate M. Renaud, Madames Chenais, Bellouoni and other French and Italian singers to the rear for the present.

TROOP LECTURES NOV. 29

Professor J. G. Carter Troop, associate professor of English in Chicago University, who drew large audiences in New York last season to hear his lectures on the drama, has been persuaded to return and repeat his course on "The Drama of Today: Leaders in the New Movement." This series will be given in the hall in the Harriet Branch of the Young Men's Christian Association, under the auspices of the New York Board of Education. The first lecture, Nov. 29, is Ibsen's *Brand*, *Peer Gynt*, *The Doll's House*, and *An Enemy of the People*; Dec. 8, Roseland's *Cyrano* and *Chantecleer*; Dec. 10, Masterlinck's *Blue Bird* and *Monna Vanna*, and Dec. 17, Shaw's *You Never Can Tell*, *Arms and the Man*, and *Candida*.

Kindly mention DRAMATIC MIRROR when you write advertisers.

"THE YELLOW JACKET" SOLD

New Management Takes Famous Chinese Play
Over from William Harris

After a very successful season on the road and six weeks in Chicago, "The Yellow Jacket" has returned to New York for reorganization, under an entirely new management.

It appears that certain parties, when they heard that William Harris had concluded, in order to relieve himself of the cares of business, to close "The Yellow Jacket," among other theatrical ventures, these parties made a bid for the play and its organization. Mr. Harris was then ready to continue, by retaining an interest, with the new organization. The bidders wanted all or none of it, and after some negotiating Mr. Harris finally concluded to let them have it. So the deal was made and the company is now preparing a new season, after a thorough rehearsing, with very few changes in the cast, and "The Yellow Jacket" will continue its successful course.

Klaw and Erlanger will do the booking.

"EVANGELINE."

Arthur Hopkins Gives Permission to Produce Langellow Play at School Exercises

It is said that Arthur Hopkins, approached by school children for permission to play the version of "Evangeline" used in the production at the Park Theater, at their graduation exercises in February, has not only granted his consent, but has tendered them the use of as many props of the original production as they can find available.

Primarily, of course, this is characteristic of Mr. Hopkins. His liberality is well known. But it implies one other thing, and that is that he has done with "Evangeline" once and for all. There was talk of the piece going out on the road with Edna Goodrich, but in all probability it is too expensive an attraction to experiment with. Mr. Hopkins has lost enough money in it already.

The school where the pupils are so fortunate as to receive Mr. Hopkins's attention is located over on the lower East Side of New York, on Broome Street. The children there are much given to amateur theatricals, so their enterprise in asking a prominent manager for his play is entirely consistent.

The appearance of Mrs. Louis James in an act at the Union Square recently under management of Arthur Hopkins is a welcome sign that the energetic young manager is still doing business at the old stand. He still retains his office in the Putnam Building on the other side of Longacre Square, and appearances indicate that he will soon do something on a large scale. A scene model for "The Deluge," the Berger play that was announced some time ago, stands in the anteroom, connected up for exhibition purposes, and rumor has it that something will be done with the play at an early date.

"THE QUEEN OF THE MOVIES"

Rehearsals are now under way for the Thomas W. Ryley production of "Die Königin," by Georg Oronkowski and Julius Freund, as Englished by American adapters. Valli Valli and Leila Hughes are to be in the cast.

ACTRESS AND MANAGER WED

Sarah Padden and her manager, George C. Beckett, a former newspaper man of Rockford, Ill., were married in Chicago, Oct. 31. Miss Padden has starred in the Third Degree and in Kindling. She began her stage career under Otis Skinner.

SHUBERT OFFICES IN THEATER

Last week the offices of the Shuberts were moved from the building at the corner of Thirty-ninth Street and Broadway, New York, to the new Shubert Theater in Forty-fourth Street. All the laces and penates have been brought over and duly installed on the first floor above the auditorium in which Forbes-Robertson is giving his farewell. The new quarters are very roomy and have plenty of light, as opposed to conditions in the old place.

MIZZI HAJOS ENGAGED BY SAVAGE

Miss Hajos, the Hungarian prima donna who lately appeared in "Her Little Highness," has been placed under contract by Colonel Henry W. Savage, to appear in a new operetta called "Sari," which is scheduled to open in New York on Christmas week. "Sari" is the American version of "Der Zieglerprinz," by Emmerich Kalman, which has been very popular in Vienna. At one time the piece was presented in Vienna in two theaters simultaneously with great success. It is said that the part is particularly fitted to Miss Hajos. The scene is laid in Hungary.

"ADELE"—LONDON AND NO. 2

The success of Adele, the musical comedy now playing at the Longacre Theater, New York, has encouraged Joseph Bickerton, of the New Era Producing Company, to form a second company which will open in Omaha in December and play the Pacific Coast and Southern time. The cast will include some notable artists identified with light opera productions in America.

A London production of Adele in which Mr. Bickerton will be financially interested will be given in the Spring of 1914.

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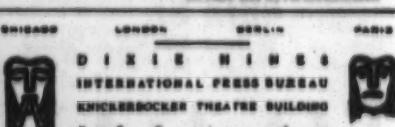
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PLAYS BANNED IN CINCINNATI
A board of censorship in Cincinnati that includes a health officer among its members, has announced through its safety director, Mr. Cash, that the managements of the local theaters must submit to them their lists of bookings for the season. The Lure, which was booked for the Lyric Theater in that city, has been prohibited. Damaged Goods, which opened at the Grand Opera House, was censored.

RICE HAS EUROPEAN SENSATION
The great Balaban, the "musical wonder" from the Folies Bergere, Paris, the London Alhambra, and Casino Municipal at Monte Carlo, is now under the direction of Edward E. Rice, who is arranging for a Broadway production of this artist. Balaban comes accredited with a European reputation as a phenomenal soprano of high order, and is a capable pianist as well.

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The Escape was the bill last week, and it was all Manager Kingston could do to find room for the crowds which came to see Paul Armstrong's exciting play. May Joyce, the role originally played by Catherine Calvert, was in the hands of Priscilla Knowles. Corliss Giles played the doctor and James J. Ryan was Senator Gray. This week, The Volunteer Organist.

HARLEM OPERA HOUSE.—An elaborate production of The Dictator was given last week. In the cast were Lotta Linthicum, Ramsey Wallace, John T. Dwyer, a new addition; Roy Gordon, W. R. Coleman, late of the Garden Stock, and others. Forty-five Minutes from Broadway, which was one of George M. Cohan's most successful productions, is the attraction this week.

PROSCENIUM THEATRE.—A remarkable reduction in the price of theater seats is taking place at the Prospect Theater, where The Spendthrift is being shown, at prices ranging from 10 to 50 cents during the week Nov. 10. This production, when it played at the Hudson Theater, charged as high as \$2 a seat.

CECIL SPOONER THEATER.—This week's attraction is When Knighthood Was in Flower.

STOCK IN BROOKLYN

The return of Gus Forbes to Brooklyn as leading man of the Greenpoint Theater Stock company Nov. 3 was a welcome. Mr. Forbes's popularity in the borough is a known quantity, he having been a member of both the Crescent and Gotham companies. The Lost Trail was last week's offering. Mr. Forbes, as Bud Larabee, won instant favor with the Greenpoint patrons. The remainder of the company maintained the usual standard of the Greenpoint productions.

Noel Travers and his popular players took a turn at musical comedy by presenting a worthy production of The Time, the Place and the Girl. Mr. Travers, Paylis Gilmore, Irene Douglas, George Carleton, James Harris, and the other members were all seen in congenial roles.

Members of the Crescent Theater Stock company presented The Price, by George Broadhurst. Miss Leah Winslow and George Allison were seen at their best, while Mabel Reed and Joseph Egerton did excellent work. William H. Evaris, Indore Martin, Gertrude Rivers, and M. J. Briggs made the best of their assignments. The master hand of W. C. Masson, general director of the Keith companies, was very much in evidence.

Alfred Swenson gave an effective portrayal of the principal role in Elevating a Husband, which was last week's offering at the Gotham Theater. Lillian Bayer scored as Letty Lawton, while James Kyle MacCurdy, Kate Woods Fiske, Daniel Lawlor, John Wilson, Bertha Welby, and Henry Duffy were seen to advantage. The play was produced under the direction of Wilson Hummel.

"WE, THE PEOPLE"

At the Castle Square Theater last week, for the first time, a play in four acts by John Frederick Ballard and Edwin Cartier Rauck, entitled We, the People, with the following cast:

Phil Durgan	.....	William P. Carleton
Miss Healy	.....	Donald Meek
Miss Jimmy	.....	Frederick Ormonde
Dr. Richards	.....	Morrill Morrison
John Townsend	.....	George Ernest
William McAllister	.....	Carmen Curtis
Miss Morton	.....	Al Roberts
Maddie	.....	Edward A. Fox
Bill	.....	Alfred E. Berg
Jean Township	.....	Alfred Lunt
Mrs. Durgan	.....	Doris Olson
		Mabel Colcord

The first act takes place in Charlestown Prison. Phil Durgan, as a bank clerk, is nearing the end of a five years' term, to which he was sentenced for having appropriated a small sum of money which he did to save his father from bankruptcy. There is a riot in the prison and Durgan saves the warden's life and is promised a pardon. Next act shows Durgan as a Western department store manager, and engaged to marry the daughter of his employer. The reformers insist upon his running for Mayor. Fearing exposure, he refuses, but pressed by his betrothed, who is a reformer and cares not about his past, he finally accepts. His story is published. In the last act heroism triumphs. The political boss is shown up by Durgan in a speech, and the assembled crowd who had expected to shout down the ex-convict turn to his side.

POLI PLAYERS NEW HOME

The Man Who Owns Broadway will be the opening attraction at the Grand Theater, Worcester, Mass. This is the new home of the Poli Players. Mr. William Dehiman, the popular actor of the Players, is selected by Mr. Poli to be the house manager. He will be welcomed to this position by his many friends.

FRANCIS SAYLES PLAYERS

Ernest G. Kast, Erba Bobson, and Le Roy Pritsinger joined the Francis Sayles Players at Richmond, Ind., last week.

This company has just finished the twenty-seventh week in this city and business still continues to be big each week. Mr. Sayles deserves much credit for giving the theatergoers of Richmond such performances as he has during the season, and they fully appreciate it by filling the theater five nights out of each week and the three matinees are always capacity.

NORTHAMPTON PLAYERS

The week of Nov. 3 the Northampton Players, Northampton, Mass., made a notable success in a programme of four one-act plays: Frederic LeMaire (by permission of Henry Miller), The Light from St. Agnes (by special permission of Mrs. Minnie Madam Flaks), Madonna, by George Middleton, and The Dear Departed, by Stanley Houghton. The impression made both by plays and players was a deserved tribute to such an innovation as a programme of this sort by a stock company.

The Talber, which closes Doris Wooldridge, the leading woman, who is replaced by Jane Morgan, who will open her season here with the Players in The Dawn of a Tomorrow, Nov. 17.

DE DEYN OPENED NOV. 10

Severn De Deyn and his company opened Nov. 10 at the Gayety Theater, Boston, with Kindling as the attraction. Next week The Price is the offering. The new play has remained as house music.

FALL RIVER NOTES

For week Nov. 3-6 the Malley-Denison company presented Arizona with great success. Julian Nos made his farewell appearance. Carolyn Elberts was excellent. Edna Kane, who has become very popular with the patrons, was good. Evelyn Watson gave her usual good performance. Jessie Lowe, who closed her engagement with the company Nov. 3, played the school teacher well. Bunice Talbot, Joseph Henley, and Frank Beamish made their first appearance with the company Nov. 3, and made an excellent impression. Norman Wendell, Harry C. Bewley, Emmet W. Reed, Lynn Odors, H. P. Briggs, and Frank Bennett gave strong support. The production was well over under the direction of Frank E. Lamb. Large attendance. In the Bishop's Carpetbag Nov. 10-15.

At the Bijou the Baylies-Hicks Players offered week Nov. 3-6 The Waves of Life, with Corinne Cantwell as Ruth Hope. Miss Cantwell gave her usual good performance. Hooper Atchley, who closed his engagement with this company Nov. 3, made his final appearance in the character of the Reverend Bland, and gave a good portrayal of the character. Ted Brackitt, Maxwell Driscoll, J. Arthur O'Brien, John Daly, George Walsh, Harry King, Ana Singletary, George Maher, Mand Grafton, and Paul Lovell were all seen in well played characters. The Two Orphans Nov. 10-15.

The Lester Lonergan company presented at Hathaway's Theater, New Bedford, Nov. 3-6, The White Sister, with Amy Johnson, John Moehan, Lester Lonergan, Mabel Field, Bernard Steele, and Eugene Du Bois in large attendance.

The Malley-Denison company, playing at Taunton, Mass., offered week Nov. 3-6, Charley's Aunt, with James Cagney and Blanche Shirley playing leads to good success.

Frank R. Lamb, stage director of the Malley-Denison company, will close his engagement Nov. 6 and go to the Washington Theater, Detroit, Mich., as stage director of the new stock company.

Hollister Pratt has been engaged as leading man of the Malley-Denison Harvey company and Victor Browne leading man of the Bijou Stock, both opening their engagements Nov. 10.

J. Francis Kirke has been engaged as director of the Malley-Denison company, opening his engagement Nov. 6.

W. F. Goss.

"THE DECOY"

At the Cecil Spooner Theater last week was produced for the first time a melodrama in four acts by Harry King Toole, entitled The Decoy. The play is dramatized from the novel "The Daughter of David Kerr," by the same author.

Gloria Kerr	.....	Gill Sander
David Kerr	.....	Malvina V. Moore
Dr. Samuel Hayes	.....	Frederick Denison
John Kendall	.....	James A. McGuire
Jim Winthrop	.....	John C. Quinn
Jim Ryan	.....	John C. Quinn
Jack Kelly	.....	Albert G. Smith
Dick Kelly	.....	Albert G. Smith
June Ames Gilbert	.....	Andy G. Smith
William	.....	Mary G. Smith
Mrs. Gill	.....	Violet G. Smith
Mrs. Rose Hayes	.....	Virginia G. Smith
Little Bill	.....	Matthew G. Smith
Kit	.....	Lorraine G. Smith
Paddy	.....	Lawrence G. Smith

David Kerr, the boy at Belmont, wishing to keep his daughter Gloria in ignorance of his unsavory reputation, has her live in Paris with friends. She comes to Belmont on a surprise visit to her father, and is delighted to meet an old friend, Joe Wright, whom she had met in Paris. Since meeting Gloria, Wright has settled in Belmont, bought a newspaper, and is taking up the people's cause against Kerr. Gloria, seeing an article in Wright's newspaper calling her father "the king of underworld manipulators," demands that a retraction be made. Wright's refusal to do this results in Gloria breaking off the engagement. Attempts are made to buy Wright's newspaper, and failing in this the Boss issues orders to have him done away with. This is duly attempted at "Mike Noonan's."

Fortunately, Gloria, who happens to have become interested in social welfare work, is in "Noonan's" at the time, when she learns from one of the girls the truth about her father.

The last act shows the defeated Boss

BIG NIGHT FOR CALSMITH STOCK

The Grand Theater, at Reading, Pa., was the occasion of a gala night on Nov. 3 when the two hundredth performance of the Calsmith Stock company was celebrated. The public band concert on the promenade balcony before the play, the handsome souvenirs, beautiful decorations, happy stage speeches and, above all, the splendid performances of The Lion and the Mouse, all combined to make it a celebration eminently worth while and long to be remembered by the large and enthusiastic audience.

Lelia Hallach is the Calsmith Stock company's leading woman, playing her second season.

H. B. FRANKLIN'S PLAN

H. B. Franklin has a plan which he thinks will turn out profitably for all concerned. He plays in North Adams, Mass., for three days and then jumps to Pittsfield for the latter half of the week. The two plays which he will use the first two weeks are Kindling and Elevating a Husband. Mr. Franklin opened Nov. 10 in North Adams.

FRIEBUS AT ACADEMY NOV. 17

Theodore Friebus is to return to the management of William Fox and will be seen at the Academy of Music on Nov. 17, when he will act Svengali in Trilby.

STOCK IN STATEN ISLAND SOON

Staten Island will see a new stock company on Nov. 17, when the Richmond Theater Stock company, under Franklin Clifford, will open.

THE HOWARD CHASE PLAYERS

Manager Taylor, of the Montauk Theater, Passaic, N. J., has installed a permanent company of players, to produce one-set dramatic sketches at his theater in connection with his regular vaudeville bill, and has found it a great addition. He has secured the Howard Chase Players, who are presenting playlets by well-known writers, as well as acts that have never been produced, thereby giving unknown authors a chance to see their acts produced. Business has been all that can be desired since the coming of the players, as Mr. Chase is well known in Passaic, admired by all, and often referred to by the patrons as "Passaic's Own Boy." In his support are Ben Hadfield, Frank I. Payne, Lillian Elwood, and Clara Rose Hubner.

IONE MCGRANE IN MILWAUKEE

Marian Barney has left the Shubert Stock company, Milwaukee. Ione McGrane, the new leading lady of the company, and Marie Curtis, the second woman, introduced themselves to patrons of the stock drama last week and were accorded a generous welcome. It was Miss McGrane's first appearance in Milwaukee and the charm of her acting bids fair to make her continued appearance here most popular.

ACADEMY PLAYERS, HALIFAX

Alexander Loftwitz, the stage director of the Academy Players, Halifax, N. S., recently made a metropolitan production of Seven Days and the company registered another big hit. This week the Players are seen in

Pembroke Charlotte N. C.
HAZELLE BURGESS.

MISS HAZELLE BURGESS has just finished an engagement of eighteen weeks with the Baltimore Leigh Players at the Academy of Music, Charlotte, N. C., as leading woman, having appeared in all the leading roles. Miss Burgess made many friends in Charlotte; in fact does wherever she goes. She appears at her best in Wildfire, The White Sister, The Girl from Out Yonder, Green Stockings, Lion and the Mouse, and many of the late stock releases. She has youth, beauty, versatility, and a good education, which is very essential in stock. In the regular season Miss Burgess takes to "the road." Last season she was featured as Mary in George M. Cohan's Forty-five Minutes from Broadway and was a big success. This season she is co-star with Bert Leigh in George M. Cohan's The Little Millionaire.

planning to go away, leaving Gloria and Wright to live their lives together.

The play has plenty of melodramatic action, a strong third act, and is broadly an interesting offering.

AMERICAN REVIVES "LEAH"

That good, old stand-by, but which had not been seen in Philadelphia for some time, Leah, the Forsaken, was last week's offering by the American Theater Stock company. The role of Leah affords Adria Almoe, the popular leading woman, exceptional opportunities for a display of her abilities as an emotional actress, and she does thoroughly praiseworthy work. John Lorenz and other members of this well-equipped organization have all been carefully cast.

WILKES-BARRE TO HAVE STOCK

Wilkes-Barre, Pa., is again to have a stock company. It has had several in its day, but they met with indifferent success. The latest venture promises to be a most decided success, for it starts under most auspicious circumstances. The leading lady who has been chosen to inaugurate the new stock is Violet Barney, who, after five years of retirement, returns to the profession. The Nesbitt Theater Stock is the new company's name.

PAYTONS SELL TO KEENEY

Frank A. Keeney will hereafter be in full charge of the Payton Theater in Cranford Place, Newark, N. J. Mr. Keeney last week bought out Corse Payton, having previously acquired Joseph Payton's interest. The price paid is not mentioned. The policy of the house will remain unchanged, and for the time being at least the company will retain the name of the Corse Payton Stock company. The opening attraction under the new management was The Sporting Duchess.

NEW STOCK RELEASES

The Littlest Rebel, by Edward Peple, a play which stock managers have wanted for years, has at last been released for stock by the Humane Play company. The same company have also released After Five.

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THE NEW DILLER

On Saturday, Nov. 1, the Wright-Hall-Marquette Players opened the new opera house at Diller, Neb. It is the most beautiful house for a town the size of Diller in the United States. It was built by a wealthy lady, and near the top in front is a modest little stone, "Anna C. Diller." The scenery and decorations are as fine as any in the State and were done by two Danish artists. Complete, the theater has cost \$40,000, which for a town of 600, is a compliment to the public spirit of the builder.

STOCK NOTES

It is reported that the Majestic Stock, Erie, Pa., has closed.

Florence Pendleton is the new character woman at Poll's Theater, Springfield, Mass.

Judge Engle is a new addition to the roster of the Empire Stock company, Springfield, Ill.

Nance O'Neill is rumored to leave the Broadway Stock, Springfield, Mass., in three weeks' time.

Florence Burnsmere and Walter Lewis, who both recently joined the Orpheum Players, were well received.

John F. McGrath and Edward Haverty are the new members of the Empire Stock company, Salem, Mass.

Bon Taggart is the new leading man at the Passaic Theater, Passaic, N. J., with the Theor. Lorch company.

Harrison G. Thompson, late of the Poll stock company, Bridgeport, has joined the Poll Stock, Worcester, Mass., as juvenile man.

John Summers, of the Baker Stock company, of Portland, has accepted an engagement with Ye Liberty Stock and made his initial appearance Oct. 27 in The Deserter.

Frederica Going has been engaged by A. H. Woods as leading woman with Thomas E. Shee and will be seen in New York on Nov. 24 in The Whirlpool at the Prospect Theater.

By error it was stated in THE MIRROR that Louise Randolph was the late leading woman of the Broadway Theater, Springfield, Mass. She was with a Springfield Stock company as leading woman, but not at the Broadway Theater.

Adelaide Klem (Mrs. Allan Murnane) and Mr. Allan Murnane have severed their connections with the Jefferson Theater Stock company, Portland, Me. Miss Klem has been playing the lead with the company and leaves to take up work in New York.

Jean Clarendon, playing in stock at the Evanston Theater, Evanston, Ill., was granted a decree of divorce from his wife, Viola Clarendon, formerly in stock and now appearing in motion pictures. Edward J. Ader, of Chicago, appeared on behalf of Mr. Clarendon.

Nina Saville closes Nov. 9 with the Shubert Stock, of Milwaukee, to return to the Empire Stock, of Providence, R. I., where she will again be the character woman, replacing Helen Gillingwater. Bertha Leigh Leonard has been engaged as second woman in the same company.

Jack Marvin is the new leading man with the North Brothers' Stock company in Topeka. He will replace Mason Wellington. Mr. Marvin opened last week in The White Sister, playing opposite Miss Russell. He recently left the Eva Lang company in Omaha, when that company moved to Denver.

Mrs. Leo Bryant (Jane Morgan) and Leo Bryant, premier violinist, go direct from Colorado Springs to Halifax, Nova Scotia, to join the Academy Players with Sidney Toler. Miss Morgan is well and favorably known in the West. She played leading business with the Wolfe Stock company at Wichita, Kan., for four years, until the burning of the Crawford Grand last winter. Mr. Bryant was one of the faculty of the Powers-Myer Conservatory, a high-class musical conservatory of the city. Both Mr. and Mrs. Bryant enjoy the warmest esteem of the best people wherever known.

GOSSIP

Miss Carol Warren, who is playing the part of the maid in one of the Stop Thief companies, is receiving some remarkably fine press notices on her work. "Standing head and shoulders above the remainder of the cast," declares the Bridgeport Standard, "was the work of Carol Warren as Neil, the thieving lady's maid; Franklin Hall as the absent-minded father, and Mayne Lynton as the groom."

Gilbert Miller, son of Henry Miller, is the newest among producing managers. Of two plays he intends launching, one is already in course of preparation, if he can find a suitable leading man, it is said.

Joseph W. Love, for some time connected with the Shubert interests in various parts of the country, has been selected as resident manager of the Shubert Masonic Theater in Louisville, Ky., relieving Colonel John T. Macauley.

Jack Winthrop, who plays a light comedy part with John Hyams and Leila McIntyre in their new piece, When Love Is Young, now playing at the Cort Theater in Chicago, is receiving very flattering notices in the out-of-town papers. If he keeps up the good work we may hear something big of him some day.

William Morris has engaged Henry Douglas to replace Mr. Bayley in The Blindness of Virtue, playing leads.

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The Coast company of Damaged Goods, which opened Sept. 22, will close at Anderson, Ind., Nov. 8.

George Kennington, who for the past three years has been New York representative of the National Printing and Engraving Company, has resigned to accept a like position with Cochran and Klauer, 215-219 West Twenty-sixth Street (formerly the Metropolitan Job Print).

The announcement regarding Heloise de Pastori's engagement to sing Rosalind in The Merry Countess, under the direction of William A. Brady, is denied by Madame de Pastori and her representative.

Carolyn Lawrence, dramatic agent, is still confined with illness.

George Nolan Leary is playing Walter Blount in the Western company of The Master Mind, in which Howard Kyle is starring.

Miss Allyn is well spoken of by the press for her performance of The Thief. The Daily Huronite, of Huron, S. D., says of her work: "Miss Allyn, in the role of Marie Louise Voisin, is one of the most charming actresses seen in Huron, and not only that—she is thoroughly capable of handling the most difficult sort of emotional acting. Her part last evening was done with a fineness and nice understanding of her part that made it really a little masterpiece."

Albert Andrus opened with The Inner Shrine in Jersey City, making a pronounced success in the leading part. Derek Pruyne. Mr. Andrus was with The Winning of Barbara Worth earlier in the season. The Inner Shrine plays the Broadway Theater, Brooklyn, week of Nov. 17.

Mr. and Mrs. Phil Branson (Tillie Salinger) were presented with a silver coffee service and chafing dish by members of the Robin Hood company, in honor of their twentieth wedding anniversary. The presentation was made by Mr. Charles Richards, manager of the company, and took place on the stage of the Opera House at San Antonio, Tex.

Edward Ellis has retired from the cast of the Princess Players.

DEATH RECORD

Gaspar Strauss Frazee, recently a member of the Academy of Music Stock company, died Nov. 8, in a sanitarium in Bushwick Avenue, Brooklyn, aged thirty-three years. For ten years he had been a comedian in stock companies in Brooklyn. Mr. Fisher was born in Providence, R. I., where the funeral will be held.



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FROM BOSTON

Craig in "Monte Cristo" Soon.
"The Whip" Draws Big Crowds.
"Honeymoon Express" a Hit.
Ludwig Fulda Gives Lecture.
Boston to See "The Fight."
Toy Theater Changes Hands.

BOSTON, Nov. 11 (Special).—John Craig has produced at the Castle Square a new play, *Wa, the People*, by Frederick Ballard and Edward C. Ranch. The piece is rather ordinary and familiar stuff, but it is written with a sense of the theater superior to that displayed in *Xan-tippe*, and it has many touches of effective humor. This week, *The Country Boy*, and next week, *The Count of Monte Cristo*, with Mr. Craig playing the count.

The Whip has made a ten-strike at the Boston, and is in for a run. The Drama League has given it an enthusiastic bulletin, which ought to effectively remove any charge of "high-browism" against the Playgoers Committee.

The *Honeymoon Express* at the Shubert is also a hit. Al Jolson, naturally all-important in this result, was at night the Boston Bankers' Association took the entire house.

Elsie Ferguson in *The Strange Woman* is in her last week at the Park, and Monday goes into New York with the best play she has had since she became a star. *The Strange Woman*, as the Drama League Bulletin said, is a play worth doing for itself and worth seeing for the way in which it is done. *Stop Thief* Nov. 17.

Last night's openings were Billie Burke in *The Amazon* at the Tremont, and *The Lady of the Slipper*, still with Elsie Janis and Montgomery and Stone, at the Colonial.

Julia Sanderson is in her last week at the Hollis, and will be followed by Maude Adams; Bought and Paid for continues indefinitely at the Majestic; the Jewett Players are still giving *Let's Go A-Gardening* at the Plymouth, awaiting Jenny Farwell's final changes of *The Broad Highway*.

Last week Ralph Hors went into the cast of *The Madcap Duchess* in place of Harry MacDonough, to add more comedy to the new Victor Herbert piece. He has now left the cast to star in *The Merry Martyr*, and Robert Pitkin will be the third comedian to try the part inside the first month since the production was made.

The Toy Theater is to have a new and somewhat larger playhouse, to be erected in the heart of the city. A corporation composed of Lorman Gale, Mrs. Gale, Charles D. Voorhis, and Russell Churchill has taken over the stock and property of the organization. Mr. Gale will be the general director. The new house will be ready for next season. The Toy now issues a monthly magazine called *The Critic*, edited by Homer Howard. The Toy has accepted The German Knot, by Grenville Vernon, one of the dramatic reviewers of the New York Tribune.

Ludwig Fulda, the German dramatist, lectured here last week before the Deutsche Gesellschaft.

Manager Schoefield recently went to New York to see *The Fight* and has seen no reason to cancel the booking of the play at the Tremont.

The Bijou is showing for ten and twenty cents the six-reel *Last Days of Pompeii* picture that Paris is paying \$1.50 to see. Mrs. Clement has in hand a number of promising one-act plays for the Bijou.

John H. Barnes, the "Handsome Jack Barnes" of other days, is here in *The Whip*. "He is not only a sound, well graced actor of uncommon experience," says Phillip Hale in the *Herold*; "he is also a student and thinker, honored in his profession, a conversationalist rich in anecdotes and humor, a fine example of the English actor and gentleman." FOREST ISARD.

FROM PHILADELPHIA

"To-Morrow" Proves Interesting.
Opera Season in Full Swing.
Anniversary Week at Keith's.
Thomas E. Shea at the Walnut.
"The Little Café" Makes Way for "Broadway Jones" at the Forrest.

PHILADELPHIA, Nov. 11 (Special).—An interesting case of artistic versus commercial methods to insure a play's popularity is now going on at the Little Theater, where the splendid resident company that Mrs. Beulah Jay, the director, has gathered this season is producing for the first time on any stage a remarkably interesting case by Percy Mackaye, *To-morrow*, a drama dealing with the question of eugenics.

Will A. Page, since the closing of the Chestnut Street Theater and the consequent going away with the Orpheum Players, has become associated with the Little Theater in the capacity of business manager. Anxious to bring big business, he has advertised the current attraction as "A play not for children." This statement appearing in all the newspapers

aroused much curiosity, and as a result all week there have been big houses. This modern way of advertising has offended Actor-Manager Frank Reicher's artistic sensibilities, with the result that he announced he would rather produce in an artistic fashion a play before empty houses than attract the public with sensational publicity. Poor Mrs. Jay, who is under very heavy expense with her star resident company, has been in a quandary, but has finally sided with her stage director and the objectionable feature of the ad has been discontinued.

Although many of the local critics do not care particularly for *To-morrow*, the fact that the question of social hygiene is at present discussed in all circles and that Mackaye has handled the subject in a delicate and different style makes the offering interesting.

In spite of the rumors of the abandoning of Philadelphia by the Chicago-Philadelphia company, the operatic season in the Quaker City was opened with much eclat last week with a presentation of Tosca with the inimitable Mary Garden in the title-role. Later The Barber of Seville was artistically produced, and Philadelphians had another opportunity to hear that splendid baritone, Titta Ruffo. The third production was Aida, and Carolina White's mellow and charming voice was heard to advantage. According to Howard Shellev, press representative at the Metropolitan Opera House, this popular diva is developing an exciting existence on Chestnut Street last week when a masker, after finding out she was Carolina White, gave her a hug and a squeeze, and received a beating with an umbrella as a result. All of the papers carried the story on the front page, so it must have been "true," but it was clever work on Shellev's part nevertheless.

After much talk it is evident that Lowe is not going to set the Chestnut Street Opera House, which has been remodeled. His lease given him by Nixon and Zimmerman has not been approved by the owner, and as a result the theater will be used for melodrama. The opening play will star James K. Backett. That Lowe will surely get another downtown theater seems to be a certainty, and some reports have it that he has made an deal with the Shuberts to take the Adelphi, which adjoins the Loric, the other Shubert theater in Philadelphia.

As a sort of farewell dinner to one who is about to retire from the stage, John L. Sullivan was wined and dined last week at the Pen and Pencil Club. He is appearing this week at the Casino.

There were quite a few changes of bills this week at the local playhouses. Little Women takes the place of Fanny's First Play, which had a successful five-week run at the Adelphi. The Little Caf, which has been selling out nightly at the Forrest, moves out to make way for George M. Cohan in Broadway Jones.

Madame Adams opened at the New Brand this week in Peter Pan, in which she is again starring after several seasons of *Character*. Her extremely cordial and gay will be a very successful stay here. At the Lyric, Sothern and Marlowe are doing their usual big business in Shakespearean repertoire, and are in their final week. *Stop Thief*, at the Garrick, will close this week, and business has been very encouraging.

Keith's this week has a sala bill, as it is anniversary week. As a special attraction last week Ethel Levay was on as a headliner.

At the Walnut this week Thomas E. Shea is giving three of his biggest successes.

J. SOLIS-COHEN, Jr.

FROM BALTIMORE

Opera Season Opens; Ruffo Sings.
"The Innocent Sinner" at Ford's.
Poli Players a Big Success.
Popular Prices at Colonial.
Sothern and Marlowe to Live in Roland Park While in Baltimore.

BALTIMORE, Nov. 11 (Special).—Business continued good at all the local theaters during the past week. That Billie Burke has established a large following in Baltimore was demonstrated last week at the Academy, where she made her second appearance in this city. The Poor Little Rich Girl, which occupied Ford's, not only proved one of the most delightful plays of the season, but succeeded in attracting unusually large audiences. The Chicago opera company, at the Lyric on Friday night with Vito's Rigoletto, Titta Ruffo made his initial appearance in this city, and, as was to be expected, an enormous audience filled the Erie. Geraldine Farrar, owing to an attack of hoarseness, was unable to sing with the Boston Symphony at its opening concert at the Lyric on Wednesday night. The house was completely sold out weeks ago, and the audience was greatly disappointed, although not one seat was returned to the box-office. The next opera will be Puccini's La Boheme, with Rosa Bassi and Marcellini, on Nov. 14.

The Arvin Case began its engagement at the Academy on Monday night, Nov. 10. There is no doubt that the large audience's enthusiasm was unanimous and that it voted the play a corking one of its type. Week of Nov. 17, Sothern and Marlowe.

Ford's offered another new musical comedy this week, when F. G. Whitney's new production, "The Innocent Sinner," began an engagement on Oct. 10. The new piece is in a prologue and two acts, and the books, lyrics, and music are all the work of one man, William Parker Chase. A large audience was in attendance on Monday night, and the piece was received with much enthusiasm. Week of Nov. 17, John Drew.

The Poli Players have established themselves firmly with the best element of our theater-going public and their success is well deserved.

For the past two weeks it has been impossible for local cameras to obtain seats in the rear of the houses in their production of *The Roman* was another laurel added to their already fast-growing triumphs, and proved conclusively that the company gathered together for Baltimore is one of the best balanced organizations this city has ever had the good fortune to possess. This week's play is *Alas Jimmy Valentine*, with Mr. Sherman in the title-role.

The Colonial is offering *The Littlest Rebel* for the week of Nov. 10, and capacity houses greeted the play on its first appearance here at popular prices. Business continues big, the house being too small to hold the crowds which nightly battle to gain admission. The Colonial is proving a tremendous success and the productions deserve the splendid support they are receiving.

One of the most decided innovations in the theatrical line has been introduced by Tussi

Dean at the Academy. Last week he announced that the concert hall of the Academy would be tendered to theater parties after the performance, without charge, for dancing. The hall is equipped with a kitchen and it seems quite likely that his offer will be eagerly accepted by local society, as they will be enabled to give an after-theater dinner dance.

E. H. Sothern and Julian Mariowe have again taken a house during the period of their engagement in Baltimore at the Academy. It is located in Baltimore's most exclusive suburb, Roland Park, near University Circle, and its owners, the Misses Schell, have turned over the whole establishment to the Sotherns for a week. The house is one of the most pretentious suburban mansions in town and its distinguished tenants will enjoy the real pleasure of home life, as it is known in Baltimore, which is an experience not soon forgotten.

I. BARTON KERSH.

FROM WASHINGTON

"The Honey Bee" is Well Liked.
May Robson in a Good Comedy.
Hilliard in "The Argyle Case."
Poli Players in "Strongheart."
Keith's Vaudeville Scores.
Premiere of "Nowadays," Dec. 8.

WASHINGTON, Nov. 11 (Special).—The Arvin Case at the National Theater during the past week pleased. Tuesday afternoon was a notable fashionable turnout when the National was crowded, the occasion being the initial concert of the Winter monthly series of five concerts by the Boston Symphony Orchestra. The current week's offering at this house is George Arliss in *Diseases*—an easement long looked forward to which opened to a crowded house. Ziegfeld's Folies follows.

Per o' My Heart was presented at the Belasco last week. The current week's bill is *Snow White* and the Seven Dwarfs.

May Robson has in *The Argyle Case*, a vehicle that is excellent, a splendidly written comedy that again affords this delightfully entertaining artist excellent opportunities. The engagement of the last week at the Columbia was an excellent one in attendance and appreciation.

Harrison Grey Fiske fathers a production of most excellent merit in the current week's offering, which tried elsewhere with success, receives its first big city hearing here. *The Honey Bee* has all of the earmarks of ultimate success. A large audience at the Columbia the opening night received the play with favor, giving praise-worthy recognition of the excellent work of a selected company of sterling ability. Richard Bennett in *Damaged Goods* follows.

Richard G. Davis' *Character* with its tale of New England life, Lavender and Old Lace, was an attraction that pleased thoroughly at the Academy of Music during the past week. Happy Hooligan is the present week's bill.

The attendance at Keith's was a continuously crowded one week of Nov. 8-9, when an excellent bill was given. The headliner for the current week is Frank Sheridan, the distinguished character actor, in Richard Harding Davis's one-act play, *Blackmail*.

The Poli Players at Poll's scored another big success in the past week's presentation of William O. De Mille's *Strongheart*. The current week's stock offering is a dramatization of *Red Beach* novel, *The Never-Do-Well*.

The Dramatic Burlesque in Newport, a two-and-a-half musical comedy, opened. The Musical Venus, introducing Billy Watson, in the Gayety's present week's popular drawing card.

Cohan and Harris announce the premiere performance of *Nowadays*, a comedy by George Middleton, at the Columbia Theater the week of Dec. 8. Mr. Middleton, who is the son-in-law of Senator La Follette, is the author of *The Prodigal Judge* and a playwright of distinction.

JOHN T. WARD.

FROM CHICAGO

Benson in Well Staged Playa.
Olympic to Be Rebuilt.
English Repertory Company Opens Season at Fine Arts.
Hitchcock and Olcott Have the Right Idea.

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CHICAGO, Nov. 11, (Special).—The reception given in Chicago to Mr. F. G. Benson and his Stratford-on-Avon Players has given the Dramatic League type of players a decided plus at the top of the brow. This American tour of the Shakespearean actors, which opened at the Blackstone, is said to be for "the glorifying of Shakespeare." Shakespeare has stood for this glorification, for a vaudeville actor tells me he is dead, but I can imagine there is a star in his grave. Mr. Benson is undoubtedly a very nice man, has a fine country home in England, has developed a number of noted players, and is an eminent Shakespeare "bug." He has intelligence and his players are intelligent, being English. But this fair land of ours has too many master impersonations of the Bard's characters in recent years to be very much impressed by Mr. Benson's acting or the acting of his players. He comes after Otto Skinner and Ada Ethan in *The Taming of the Shrew*, Forbes-Robertson as Hamlet, Sothern and Marlowe in Romeo and Juliet, Robert Mantell as Lear and Macbeth. Therefore Mr. Benson can hardly expect anybody but school teachers and Dramatic Leaguers to take his performances very seriously. Because Mr. Benson comes from Stratford-on-Avon is no evidence of his being able to give a more acceptable Shylock than an actor born in Peoria. But Mr. Benson does deserve all sorts of credit for his staging of the plays, particularly as to the lighting, and the Chicago critics have given him good marks on the credit side of the dramatic ledger for this production.

In nearly all the productions given by American managers the actors' shadows have followed them faithfully about the stage. In Mr. Benson's settings the shadows are all, except when they are wanted. Mr. Benson doesn't (Continued on page 16.)

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BROOKLYN

Local Theaters Offered Something to Please All Tastes

The Blue Bird made its farewell appearance before Brooklyn theatergoers at the De Kals Theatre Nov. 5-6. Masterlinck's wonderful play drew to almost capacity business throughout the entire week.

The Passing Show of 1913 was presented at the Majestic Theater. The patrons of that theater took kindly to the production, which reviews many of the Broadway successes of the last year. Drew to excellent business.

Willie Collier is Who's Who made a pleasing impression upon the patrons of Teller's Broadway Theater. The cast includes Mrs. Willie Collier and Willie Collier, Jr.

Madame Nasimova made many Brooklyn appearances during her week's stay at the Montana Theater. While the patrons did not take kindly to the plot of Bella Donna, they marveled at the artistic power of Madame Nasimova. The star was assisted by a capable cast.

The Littlest Rebel, with Mary Miles Minter in the title-role, proved to be an excellent attraction for the Gatsby Theater. Claude Farber appeared in the role, originally played by Dustin Farnum.

SYRACUSE

High Jinks had its premier at the Whiting Oct. 30-Nov. 1, under the auspices of the Syracuse Advertising Men's Club. Alice Lloyd and co. Nov. 2 followed by Leman Howe's pictures Nov. 3-5.

Miss Me returned to the Empire to light business Nov. 3-5. The Man Inside finished the week Nov. 5-6.

At the Astorians Oct. 30-Nov. 1, The Speedster was presented by a well-balanced co. to good audience.

The Star and Garter co. drew well Nov. 3-5. October 300 Nov. 6-8.

A good bill at the Grand Nov. 3-5 attracted the usual large business.

H. A. BRINGMAN.

ELMIRA

Donald Robertson and his drama players in Mollie's comedy, The Learned Ladies, at the Grand Oct. 30 proved one of the most delightful treats of the season. The production was thoroughly artistic, and was enjoyed by a good house. Eugene Me amused a good house Oct. 31. The Ahura Opera co. in Children of Horridom, featuring two former Elmiraites, Gladys Caldwell and J. Albert Wallerstadt, pleased good business Nov. 1. Souza's Band Nov. 2. Mand Miller Nov. 3.

Entertaining bills at the Mozart, Majestic, and Colonial drew capacity Nov. 3-5.

Carl Gantvoort and Horatio Keith, former Elmiraites, have joined lots.

J. MAXWELL BROWN.

SCRANTON

Beth Thayer, supported by an excellent co., gave The Firefly at the Lyceum Oct. 30 to excellent business. Nasimova appeared in Bella Dona supported by a strong co. Oct. 30 to excellent business.

Nasimova in the title-role became an instant favorite, and was accorded many curtain calls. Peacock's My Heart Oct. 31 to excellent business. Miss Ryan as Peacock made a well-merited hit. The other parts were in capable hands, and the co. pleased. Who's Who Nov. 1 to very good business. The Last Appeal, with Harrington Barnes, Nov. 12, to good business.

Manager Docking of the Polk, Oct. 30, one of the best bills of the season, week of Nov. 3 to capacity houses. H. A. Holt's The Purple Party was the highlight and earned a big bill.

Bill Oakland and co. At The Club, was a success. It was an all-star bill.

The Wells of Pleasure, with Dan Coleman, were at the Star week of Nov. 3 to good business. May Howard and Her Girls of All Nations Nov. 10-12.

DENVER

Anna Held's All-Star Variete was the attraction at the Broadway Oct. 27-29. Mrs. Flora in The Black Road played to good houses Oct. 30-Nov. 1. Robert Mantell in Shakespearean repertoire Nov. 3-5. Kitty Gordon in The Rancheroes Nov. 10-17.

Neil O'Brien's Great American Minstrels at the Taber Oct. 26-Nov. 1. Good business. The Merry Countess Nov. 3-5. The Country Boy Nov. 6-10.

The Woodward and Roman Theater co. opened the Denver Theater Nov. 8. Eva Lang and the Related Players presented The Widow's Mite. Supporting Miss Lang will be Mr. Carl Anthony, leading man, and J. David Herbin. Frank Donisthorpe, Duncan Harris, George Barnett, Evelyn Booth, Belle Theodore, Adele Bradford, Frances Wade, Ethel White, Baker Moore, Clara Hatton, Pierre Watkins, Clinton Testin, and Jack Garrett. Of these Mr. Herbin, Miss Bradford, and Mr. Hatton, are already well known to Denver patrons, having appeared here in summer stock.

Harold Bauer and the Denver Philharmonic Orchestra delighted a large audience at the Auditorium Oct. 29. John G. Wilson will be the soloist at the second recital of this orchestra's series afternoon of Nov. 1 at the Broadway.

Blanche Welsh and co. In The Countess Naine closed at the Orpheum Oct. 27-Nov. 1. Miss Welsh is a Denver favorite, having played at the Gardens in stock.

The local center of the Drama League of America was entertained by a reception given to Mrs. Flora Oct. 31.

A new play, Her Honeymoon, by G. P. Sturges, former Denver correspondent of The Dramatic Mirror, had a very successful production at the Woman's Club Oct. 25, by the Drama Club of the Denver Grade Teachers.

FANNICK D. ANDERSON.

OMAHA

The week's engagement of R. B. Mantell, at the Brandeis, was quite an artistic triumph, and the audience was good throughout. The Mass. Minstrels Nov. 2-3 proved an effective novelty.

Madame Kenny Linn Nov. 4, 5. O'Brien's Minstrels Nov. 6. Thelma Nov. 9, 10. Lillian Russell Nov. 11, 12. Little Women Nov. 13-15.

The Gayety has The Broadway Girls, with George Murphy. Business is excellent. This week, The Social Malts.

At the Orpheum the Bell Family and other feature attractions drew the usual large-sized audiences.

At the American the stock co. gave The Virginian, last week.

Madame Gedski at the Auditorium Nov. 7.

J. RINGWALD.

PITTSBURGH

Premiere of "The Innocent Sinner," by W. P. Chase and F. C. Whitney

The Innocent Sinner was given its premiere at the Nixon on Monday night, Nov. 3, and continued throughout the week. The book, lyrics, and music are by William Parker Chase, and F. C. Whitney was the producer. The entire cast was an excellent one, the principals being Leila Hughes, Allen Hosman, Diana d'Autrey, James E. Sullivan, and Mortimer Weidman. Milestones is the offering week of Nov. 10.

Emma Trentini in The Firefly taxed the capacity of the Alvin Nov. 3-5. It is a city that this offering was only given one week in Pittsburgh. Fanay's First Play followed.

The Grand had a good and varied bill Nov. 3-5, headed by Fritzi Schaeff. One on the bill, Bernard Granville, had one of the most clever single turns seen here for many months and scored heavily. Gus Edwards and his Sons Review of 1913 is the headliner Nov. 10-12.

The Davis Players offered The Only Son at the Diamond week of Nov. 3. Harry French in the title-role played the same in a pleasing and convincing manner. The Man of the Hour is the attraction beginning Nov. 10 for one week.

The Pitt Players were soon at the Pitt Nov. 3-5 in The Fortune Hunter to good advantage. The Lady from Oklahoma is the offering Nov. 10-12.

The Round-Up drew largely at the Loomis week of Nov. 3, and a good supporting cast was in evidence. Manager Wilson announced Thursday as follows:

Pat White and a good co. drew good houses at the Gatsby week of Nov. 3, and the Dreamland Burlesques is announced for Nov. 10-12.

Continuing indefinitely from Nov. 3, daily matinee concerts will be given at the Pitt Theater by Frank E. White, organist of the unit orchestra, and organ just recently installed, from 12:30 to 1:30.

DAN J. JACKIN.

ST. PAUL

With a farce so funny, a co. so excellent, and a manager so genial as J. J. McCarthy, it is not surprising that Sign Thief did a near-capacity business at the Metropolitan Nov. 2-5.

Way Down East Nov. 6-8. Governor's Lady Nov. 9-11. Blanche Nov. 12-15. Wallie White-Laughter ran riot at the Shubert Nov. 2-5, when the Huntington Players presented Caught in the Rain. The electric B. H. U. sign was in evidence Sunday night. The audience enjoyed Wright Huntington himself in the leading role, and it was very evident that he enjoyed playing it. The co. throughout acquitted themselves admirably. Woman in the Cage Nov. 9-15. In Missouri Nov. 16-22. Lion and the Mouse Nov. 22-29.

Edwards Davis in The Kingdom of Destiny occupied headline honors at the Orpheum, while Maxwell's Canaries had the big tree made at the Empress.

The Belles of Beauty now jingled at the Grand.

CALGARY

At the Sherman Grand Oct. 27-29 the Quo Vadis pictures were shown to good business Oct. 30-Nov. 1. Orpheum vaudeville. Margaret Arden followed in Shakespearean repertoire.

The Lyric responded Nov. 6 with vaudeville and motion pictures.

The feature act at the Empire last week was the farcical comedy, In and Out, which was decidedly well done by Walter S. Howe. Edna Northane and co. Captain Pickard's Seals well deserve their programme description of "the scene of dumb intelligence." the other acts were excellent.

GEORGE FOSSNER.

LINCOLN

The Oliver had engagements booked for every day last week, but because of the illness of Miss Blanche Ring, who was to have appeared Monday, Nov. 5, in When Claudia Smiles, this day was open. Miss Ring has been under the doctor's care for nearly a week at Kansas City.

The attractions at the Oliver were: Edward Kyte in The Master Mind Nov. 4. The Rosary Nov. 5-6. Neil O'Brien's Minstrels Nov. 7. Mrs. Wiggin of the Cabbage Patch Nov. 8.

Little Women is the attraction at the Oliver for five performances Nov. 10-12.

Blanche Walsh and co. in The Countess Naine headlined a big bill at the Orpheum Nov. 13.

The Tyler-St. Clair Trio, Carl and Rhel, and pictures were the offering of the Orpheum Nov. 14-15. The Girl from Kilkenny, a musical tableau, is the attraction Nov. 16-17.

The Lyrick is doing its usual S. R. G. business with its high-class vaudeville and pictures. Pathé's Semi-Weeklies being featured with each change.

VICTOR E. FAIRCHILD.

PORTLAND, ORE.

The Chocolate Soldier was received with the usual enthusiasm and good audience at the Hippodrome Oct. 31. Nov. 1. The Girl from Munn's presented three nights beginning Nov. 2, followed by Trail of the Lonesome Pine and Stop Thief.

At the Baker The House Next Door played to excellent houses week of Oct. 26-31. Nov. 3-8. The Lady from Oklahoma.

Good business at vaudeville houses.

JOHN P. LOGAN.

SEATTLE

At the Metropolitan the attraction Oct. 29-Nov. 1 was Sign Thief. Good houses. The Girl from Munn's Oct. 26-29. Nov. 3-8. The Moore, played to fair business, with Olive Valli in the title-role, who showed her cleverness to advantage. The play was amusing and entertaining.

At the Seattle the offering was Sanbo Oct. 27-Nov. 2, which was presented by an efficient co. before capacity houses.

Orpheum: Harry Fox and Yancey Dolly and vanderville Oct. 26-Nov. 1.

Empress: Edna Ang and vanderville.

Pantages: The Apple of Paris and vanderville.

BENJAMIN F. MUSSEY.

CHATTANOOGA

Annie Russell in She Stoops to Conquer pleased good business at the Bijou Theater Nov. 1. The Fairies Nov. 11.

The Billie Long Stock co. pleased good business in The Gipsy from Out Yonder Oct. 27-Nov. 1. Get-Rich-Quick Wallingford Nov. 8-9.

The Blue Widow pleased good business at the Majestic Theater Oct. 27-Nov. 1. Little Miss Miz-Up Nov. 8-9.

J. A. LAWING.

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JERSEY CITY

Snow White was a clever production at the Majestic Theater Nov. 3-8 to very good audiences. Bought and Paid For Nov. 10-15. Her-man Timbers in Darcy's Melody Nov. 17-22.

Shadow of a Great City was a strong play at the Academy of Music Nov. 3-9, when the stock co. crowded the house at every performance.

The Orpheum Theater is crowded to the doors at every performance. Where good vaudeville bills are offered.

Al Jolson's Big Beauty Show was at the Empire Theater Hoboken, Nov. 3-6, to fine business. It is some co. Girls Nov. 10-15.

Business at the Hudson Theater Union Hill is at the topnotch, and a fine bill was presented Nov. 3-8.

Wildfire was the programme at the Broadway Theater Bayonne, Nov. 3-8, where the capable stock co. did good work to appreciative audiences.

Jersey City Lodge of Elks will hold annual memorial services Dec. 7 in the High School.

WALTER C. SMITH.

PATERSON

Thomas F. Shea paid us his annual visit Nov. 3-8 at the Lyceum. The Whirlpool, The Bells, and Dr. Jekyll and Mr. Hyde was the repertoire, and they pleased mostly numbers. Lavender and Old Lace Nov. 10-15.

At the Opera House Manager Mank presented Charles K. Champlin Stock co. Nov. 3-8 to good houses. The Master of the House, The Price of Women Pay, and The Enigma was the repertoire.

Empire offered a good bill Nov. 3-8, headed by Frank Morrell.

The Happy Widows pleased the Orpheum patrons Nov. 3-8. Co. proved to be a good one.

The Golden Crook Nov. 10-15.

JOHN G. BUSK.

BUFFALO

The Master Mind at the Star Theater Nov. 3-8 was well received. Nov. 10, The Poor Little Rich Girl.

The Angel Without Wings at the Teek Nov. 3-8 proved a delightful romantic comedy, with all the elements of success. Crowded houses left no doubt of their pleasure. Alice Brady was very winsome. Nov. 10, The Whirl.

Theatergoers attracted large numbers to the Majestic Nov. 3-8. The Newlyweds and Their Baby Nov. 10.

Ida Brooks Hunt and her co. presented the headline act at Shea's Nov. 3-8. Nov. 10, Marie Dressler.

Dorothy's Playmates scored before capacity houses at the Lyric Nov. 3-8.

The Girls from the Folies proved a big hit at the Garden Theater. Large houses. Nov. 10. Fay Foster's Burlesques co.

The big musical burlesque, The Girls of the Gay White Way, was the blue ribbon offering of the Lafayette Nov. 3-8. Nov. 10, Sam Howe's Love-makers. J. W. BASKER.

ROCHESTER

The Man Inside and Outside Me are dividing the week at the Lyceum.

Little Lost Sister, the Baker's current attraction, is serving to draw big and enthusiastic audiences. Officer 666 for the week of Nov. 10.

A new edition of Forrest's American Heartbreak at the Corinthian. Girls from the Great White Way week of Nov. 10.

At the Shubert Within the Law played to good-sized houses Nov. 3-8.

Evelyn Nesbit Thaw and her co. played to good-sized houses at the Shubert Theater Oct. 31, Nov. 1.

Bush King Ter, the Oriental magician, is the headline of the vaudeville bill at the Family Nov. 3-8.

Vera Michalena, Maria Los, tableaux vivants, and Le Ballet Classique were headliners at the Temple Nov. 3-8.

The employees of the Edward Department, numbering about 600, enjoyed their second invitation evening given by the management of Pittsburgh Hall, Nov. 5. Employees Burke, Pittimmons, Hood and Co. occupied the major portion of Pittsburgh Hall as guests for the third invitation on Nov. 7.

The Cincinnati Indoor Circus will give performances twice daily at Exposition Park. In this city, Nov. 17-22.

The Prower Show opened at the Convention Hall Nov. 4.

PROVIDENCE

The Providence Opera House presented two attractions during the week of Nov. 3-8. The first three days were given over to Rachel Crothers' play, When It Strikes Home, followed by George Arliss in Darien, both of which drew good houses. Peg o' My Heart Nov. 10-15.

The Grand Skandifit was well received at the Colonial during the week of Nov. 3-8. Little Lost Sister Nov. 10-15.

The Beauty Parade uncorked a burlesque performance of merit at the Westminster Nov. 3-8. Dave Marion to follow Nov. 10-15.

Good houses prevailed at the Empire. And were very generous with their approval of the City, which was presented Nov. 7.

An all-star bill was on tap at Keith's during the week of Nov. 3-8, headed by Crosby and Davis and Valerie Bertone and co.

The snuffing of twenty-one candles representing the deceased members of Providence Lodge, No. 10, T. M. A., featured the exercises of an impressive service Nov. 2. Sol Braunig, manager of the Empire Theater, conducted the meeting H. F. HYLAND.

PORTLAND, ME.

The B. F. Keith Theater continues to enjoy capacity business at all performances, featuring vaudeville. Manager J. M. Mosher seems to appreciate the wants of his patrons, and has presented some exceedingly fine bills.

Mr. Edward Sullivan, late manager to Madame Sarah Bernhardt, now has charge of Mr. Abram's theatrical interests in Portland. Mr. Abram operates three theaters in Portland.

The week of Nov. 6 the Jefferson Theater Stock co. present Madame Sherry.

H. D. BASLER.

CINCINNATI

Richard Bennett and co. opened their engagement on Damaged Goods at the Grand Nov. 3 for the week. The first performance as viewed by city authorities, who intended that all objectionable features should be eliminated during the rest of the week, but the play was allowed to remain as presented. Business was very good throughout the engagement. Edmund Breese in The Master Mind followed Nov. 10.

Joseph Santley in When Dreams Come True appeared at the Lyric week of Nov. 3. The bill proved to be about the best musical show seen here this season and drew good business. McIntyre and Heath in The Hand Tree followed Nov. 10.

At Heuck's Blanche Bryan and the Heuck Players were seen week of Nov. 3 in Deep Purple, which proved to be their best offering so far. Business with this co. has been good.

The bill at Keith's was headed by Mercedes and Maxine Oline. Marie Lloyd in the headliner for this week.

At the Walnut Albert Phillips and Letitia Shaw were seen in One Woman's Life.

Business remains to practically capacity at both burlesque houses. Honey Girls, with Hugie Bernard, were seen at the Lyric Nov. 2 and The Bowery Burlesquers at the New Gay Nov. 3, followed by the Columbia Burlesquers.

Helen Keller gave her lecture, "The Heart and the Hand," at the Lyric, Sunday night, Nov. 3, to a deeply interested and large audience.

JOHN REDHEAD FROOME, JR.

INDIANAPOLIS

Although the local critics save but scant praise to Henrietta Grossman's new play, The Tongues of Men, in which she appeared for three performances at English's Oct. 31, Nov. 1, her audience gave every evidence of their admiration of the star and the enjoyment of the play, which was well acted by an excellent co. While it does not measure up to her former successes, it provided Miss Grossman with a very agreeable role in which she was delightful. The Last Days of Pompeii pictures held the boards Nov. 2-5. Fine Feathers Nov. 6-8. Donald Robertson and Drama Players in repertoire Nov. 10-12.

Little Women returned to the Shubert Murat Nov. 4-8. Eva Tanguay and co. Nov. 11-15. Southern and Marriages Nov. 16-26.

The Confession returned for a week's engagement at the Lyceum Nov. 3-8 to interested audiences. The Common Law followed.

Dixie Bell in It Happened in Tonka headed the bill at Keith's Nov. 3-8. Lillian Shaw was a great favorite. "Society and the Stage" was the subject of an address delivered afternoon Nov. 3 at the monthly meeting of the Council of Jewish Women, by Hector Fuller, dramatic editor of the Star, in which he deplored the apparent lack of harmony between the stage and society and condemned immoral plays.

Richard Bennett was the dinner guest of Annis Burk, a former Logansport, Ind., schoolmate of the actor, and Mrs. Burk, Oct. 28, during the engagement of Damaged Goods at English's. On the following evening Mr. and Mrs. Bennett were entertained at dinner by Mrs. Charles E. Kresge.

Mary Taylor, daughter of Dr. and Mrs. J. H. Taylor, of this city, is receiving flattering notices all through the South where she is playing Jo in the Southern Little Women co.

PEARL KIRKWOOD.

SPRINGFIELD, ILL.

At the Chatterton Opera House Officer 666 pleased to fair business Oct. 30. Pictures of Captain Scott's South Pole Expedition Nov. 2-9.

Vaudeville of good quality at the Gaiety week of Oct. 27.

Satisfactory vaudeville and business at the Majestic week of Oct. 26.

Business at the Grand Picture House the best ever.

Business satisfactory at the Lorie, Vaudeville, Savoy, and the Capitol. Fair business at the Savoy, Royal, Amuse-U. and Casino.

ELMER L. TOMKINS.

ELGIN

At the Grand we had Honeymoon Henry here Oct. 30-Nov. 1, which pleased the usually good business. Vaudeville bill Nov. 2-5 was good. The Teektop, with Grace Thurston and Harry Shannon, Nov. 6-8.

The Cincinnati Indoor Circus will give performances twice daily at Exposition Park. In this city, Nov. 17-22.

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NEW ORLEANS

James K. Abbott in The Grain of Dust proved an excellent attraction at the Tuane Nov. 3-8. A good attendance prevailed during the engagement. Rose Stahl in Maggie Penner Nov. 9-15.

The Shepherd of the Hills, presented by a fair co., was the feature at the Crescent Nov. 2-6. Annie Russell Nov. 9-15.

Emma Bunting and her stock co. presented Anita, the Singing Girl, Nov. 2-8 at the Danahine. The co. has scored a decided hit with

every indication of it continuing throughout the season. The Blue Mouse Nov. 9-15.

The Gannon-Pollock Stock co. at the Lyric, put on Madame X Nov. 9-15, which drew sparsely. Bert Gannon and Edith Pollock played the leads in their accustomed intelligent manner.

At the St. Charles Orpheum for week of Nov. 3-9 good vaudeville.

The popular prides at the Lafayette seem to have taken well, judging from the large attendance.

The Hippodrome continues to give vaudeville and motion pictures. J. M. QUINTESO.

KANSAS CITY

Lillian Russell and her vaudeville co. came to the Shubert Nov. 2-8, playing to an excellent week's business. Lew Fields in All Aboard Nov. 9-15.

The Grand had Dave Lewis in Don't Lie to Your Wife for the week of Nov. 2, playing to a succession of big audiences. The play pleased, and the star was well received as usual. Neil O'Brien's Minstrels Nov. 9-15.

The Auditorium Stock presented Mary Jane's Pic at the theater of that name Nov. 3-9, opening to a big house. Robert Denner and Florence Malone were in the stellar parts, and acquitted themselves splendidly. Other members of the cast were well past, while the production was attractively staged and costumed. The Virginian Nov. 10-16.

Little Miss Susan was the offering at the Lyric Nov. 2-8, playing to fair business. The play was a story of the Ozarks, and was canonically presented. McFadden's Flats Nov. 9-15.

George Damerel and co. in the operetta. The Knight of the Air, was the Orpheum headliner Nov. 2-8, playing to big business nightly.

The Social Mails, featuring George Stone and Etta Pillard, were the Gaiety attraction Nov. 2-8, playing to very satisfactory business. Taxi Girls Nov. 9-15.

The Willis Wood had The Rector Girls Nov. 2-8, opening to two big Sunday audiences. Eva

Mill's Big Beauty Show Nov. 9-15.

The Girls and the Joker were the Empress headliners Nov. 2-8, and they as well as other acts on the bill were unanimously received by his audiences.

D. KNOTT CAMPBELL.

SAN DIEGO

The Spreckels Theater offered San Diego some fine attractions lately, and the attendance at all of them proves that the people will turn out when the productions are worthy of patronage. Julian Eltinge Oct. 28-29 in The Fascinating Widow, followed by Charlotte Walker on Oct. 29 in The Trail of the Lonesome Pine to one of the largest Sunday night houses of the season. While opinions differed on the merits of the play, all agreed that the cast and production was worthy of any attraction. Officer 666 Oct. 27, 28, 29, pleasing fair business. The play was as well presented as its former visit.

The Lycée Stock co. presented The Struggle Oct. 27, and week to satisfactory business. Julia Grotz is out of the cast for the week, and the lead is being well played by Stella Watts.

The Empress Theater had Corne's London Comedians in A Night in a London Club Oct. 27, and week, as a headline act, supported by a good bill.

Riley's Russian Troupe of Dancers headed a good bill at the Savoy week of Oct. 27.

Edith Langtry in His Neighbor's Wife (motion pictures), pleased good houses week of Oct. 27 at the Isis Theater. Les Misérables followed.

The Majestic has added the Warner Feature Films to the vaudeville bill, and is dividing patronage with the Princess.

Mr. Dodge, manager of the Spreckels Theater, has returned from a flying trip to San Francisco.

Emilio de Gogorza gave a concert at the Spreckels Theater on Oct. 29 for the Amphon Club.

MARIE DE BAU CHAPMAN.

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Burlesque was represented in Detroit Nov. 8 by the Bon Ton Girls at the Gaiety, and High Life Girls at the Cadillac. ELIJAH A. MARSH.

DETROIT

At the Grand Opera House Oscar Pistor, Doctor De Luca, Oct. 28-34. The play was well-filled and pleased houses. Mr. Pistor, who had not been seen here for many years, was well remembered. His co. was a good one. Robin Hood Oct. 28-37, with Charles Dill in the leading role, drew well-filled houses. Maxine Poener Oct. 28-30, again drawing the patrons of the Grand.

Bonanza of Billy Goat Hill Oct. 31-Nov. 5, with Maxine Poener, played to extended runs nightly. Miss Poener has surrounded herself with an excellent co. and is starting to popular prices—that is, \$1 highest price.

MONTRÉAL

Joseph and His Brothers opened at the Metropoly's to good business for week of Nov. 10-15. Harry Warner in The Ghoul, followed by Evelyn Nesbit Thaw, supported by Riley Axford and a vaudeville co., appeared at the Princess Nov. 8-15 to big business. The co. is a pleasing one. Nov. 10-15, Lady Godiva.

At the Orpheum Lasky's Red Heads were the headliners, and proved a very charming act.

A night with the Sculpture, an artistic musical act, is the headliner at the Princess.

The Girls from Broadway have a robust and saucy show at the Gaiety.

Rose Gold and co. in a couple of tablet comedies are the attraction at the New Grand.

Home and Buchanan and Sister Maudie are the features at the Imperial.

Pauline Frederick was out of the cast of Joseph and His Brothers Tuesday night, Nov. 7, owing to an attack of pneumonia. Her part was taken at short notice by her study, Irma Lerner, who came through with flying colors.

W. A. THOMAS.

OTTAWA

The Russell had Mr. Cyril Maus and Miss Bessie on Oct. 28-Nov. 1. Their Royal Visit to the Duke and Duchess of Connaught completed the Vice Regal box at each performance.

De Koven Opera co. presented Bob Hope and Robin Hood Nov. 3-4, giving the greatest pleasure to very large audiences.

At the Dominion a very good bill is filling the house at each performance Nov. 3-8. J. H. D. RA.

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CHICAGO.—Continued from page 15

pretend to be a great actor, and we believe he is sincere in his efforts.

But in truth he cannot expect too much praise from us critical Yankees, who have no affiliation with dramatic leagues or high schools. This week the repertoire is: *The Merry Wives of Windsor*, *Romeo and Juliet*, *Hamlet*, *The Taming of the Shrew*, *King John*, *Much Ado About Nothing* and *Othello*.

The season of the English Repertory company at the Fine Arts Theater begins Tuesday night under the direction of B. Iden Payne, one of the best known stage directors in England. Four short plays will be given—*The Master of the House* and *Philips*, by Stanley Houghton; *Oscar Wilde's A Florentine Tragedy*, and *George Bernard Shaw's Press Cuttings*. The highest priced seats are \$1. The company includes Mong Lommerick, Maude Lloyd, Louise Rannold, Priscilla Waring, Whitford Kane, Walter Hampden, Dallas Anderson, Haviland Burke, and T. W. Gibbons.

The only notable change this week is the departure of Lew Fields from the American Music Hall, and the arrival at this popular house of Alice Lloyd, heading a vaudeville company that includes Frank Fugate, the Dublin minstrel. This management is only for this week. Following Miss Lloyd McIntyre and Heath will come back in *The Ham Tree*.

The week's attractions are:

Garrison—William Hodge in *The Road to Happiness*.

Princess—Doris Keane in *Romance*, Powers' Belasco's production of *A Good Little Devil*, that is delighting hundreds of children and grown-ups.

Little Theater—*An Evening with Columbus*.

Cort—Channing Cicott in *Shameless Dhu*.

Orpheum—*Young and Beautiful* (feminine) in *What Love Is Young*.

La Salle—*A Trip to Washington*.

Grand Opera House—Raymond Hitchcock in *The Beauty Shop*.

Illinois—Oh! Oh! Delphine, with Frank McIntyre (another McIntyre). Emma Carus in *A Broadway Honeymoon*.

Auditorium—*The Passing Show of 1913*. St. Nicholas—Miss Caprice, with Du Wolf Hopkins and May De Sonza. Majestic—Irene Franklin and Bert Green heading the bill.

Palace—Ralph McVicker's *Brush Ling Toy*, Chinese magician, as the topnotcher.

Colonial—Captain George Auger and Billy Boston.

Ziegfeld—*Last Days of Pompeii* in splendid motion pictures.

Columbia—*The Rising Sun Girls*.

Victoria—in *Old Kentucky*.

Imperial—*One Day*.

National—Where the Trail Divides. Instead of there being 500,000 people, as usual, in State Street Saturday morning, there were 500,000. The extra 5,000 were buying new veils and gloves in anticipation of the two professional matinées to be given this week, one by Raymond Hitchcock at the Grand Opera House in honor of Channing Cicott, who is at the Olympic, and the other by Channing Cicott, at the Olympic, in honor of Raymond Hitchcock, who is at the Grand Opera House.

Speaking of the Olympic, it is announced in real estate circles that this popular theater is to be rebuilt on a grand scale. The Union Hotel and the Olympic come down, and on the site goes up a magnificent 22-story hotel with a tower attached. Work will begin early in the Spring. This site is at the corner of Randolph and Clark streets and is one of the most valuable and profitable in the United States. Another building project of interest to theatrical people is that of the Morrison. On the site of this hotel will rise one of the largest, and what may be the largest, hostelry in the world.

LETTELL MCCLUNG.

SAN FRANCISCO

On Dec. 3 fifty-two children, each to represent a card in a deck, will give unique shuffle dance on Children's Day for benefit of Seamen's Institute.

Miss Enquist, an actress, had David Martin, an actor, arrested Oct. 31 for the theft of a diamond ring worth \$150. She met him in an agent's office, where both were seeking employment. He proposed a combination, to which she agreed. In course of this alliance he got the ring.

Miss Cook, the daughter of former Chief of Police Jessie Cook, now Police Commissioner, returned home as a star with Cort's all-star vaudeville co., performing at Cort Nov. 3. She and George Behan are leading in a sketch called *The Sign of the Rose*.

Cap and Bells Society, on Oct. 31, produced *The Palace of Truth*. The comedy was under guidance of Leo Cooner, who has returned from the East to make this his abode again.

Berkeley, the College City, has passed an ordinance to have a censor pass on all plays as to their morality.

A \$1,000,000 pier at the Pacific Ocean's edge, near the Cliff House, is sought to be constructed for theatrical purposes.

Gen. Marion, a local newspaper man, has written a playlet, which was given at Commandery Hall Nov. 5 by the students of Butler-Nelke School. Butler is the stage director of the Alcazar.

Henry Miller opened at the Columbia Nov. 3 in *The Rainbow*. He was well received by a big house. Miller is quite a favorite out here. The play pleased.

The Alcazar entered on its second week, Nov. 3, in *Broadway Jones*. The play pleased, so that it had to run the second week. Madame X followed.

The Cort had the 22 vaudeville Nov. 2, headed by Anna Held. Behan and Miss Pearl Cook were the stars in a sketch called *The Sign of the Rose*.

The Gaiety will run *The Candy Shop* until the holidays. Business is good.

Leonecavall has written real grand opera.

I. Hascari was given last week to a San Francisco audience and enthusiastically received.

The Orpheum Nov. 3 has Jim Morton in the foreground introducing every act, even the intermission, besides doing his own act.

The Empress featured Ondine's Syndicates Nov. 2.

Pantages, the Renubile, and Wigwam had good houses week of Nov. 2.

A. T. BARNETT.



LETTER LIST



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WOMEN

Abbott, Dennis. May Buckley. Brownell, Marion. May Buckley. Louise Brownell, Edith Baker. Anne Brown, Yvonne Berger. Chadwick, Crete. Mrs. F. M. Condie, Marion. Phyllis Carrington. Irma Croft. Mrs. Creston. Clarke, Louise Carter. Catherine Campbell, Cora Lee Gifford. Mildred Cook.

Davis, Elizabeth B. Mrs. N. Dale, Margaret Dawson. Vivian Du Bois, Edna Dresser. Mabel Day, Mrs. Milton F. Davis. Esther Drake, Antoinette De Gobau.

Gordon, Carolyn. Eva Francis. Gerald, Florence. Pamela Gray. Gaynor, Alice Goodwin. Mrs. Wm. J. Gray. Eldora Goldthwaite. Clare Goodrich. Franklyn Gale, Bertha Galland.

Hibbard, Edna. B. Hall. N. A. Hanway, Ethel Hamrick. Jane Henton, Virginia Howell. Helen Hasle, Marie Henry. Mrs. Wm. Hemmins, Mabel Haslett, Adelaide Horland, Neil Hall.

Jessie, Charlotte. Kenny, Dorothy. Cora King. L. Kinney. Lars, Amy Lee. Mabel LeCompte, Eunice Laird. Pauline Lord.

Mohr, Blanche. Madge Marvin. Mrs. W. H. Murdoch. Vera Maxwell. Ottie, Eliza Proctor. Prince, Christine. Raymond, Ann. Mignon Ran-

ner. Josephine Rose, Mabel Ringelmann, Jeanette Bohm. Helen G. Robinson, Anna Rose. Stockton, May. Catharine Stanton, Francis Sears, Ines Stark, Florence Leslie Stanhope. Jane Stewart, Mary Stockwell. Marion Swan, Mabel Strickland. Josie E. Simon, Alice Saunders, Margaret H. Sloan.

Tanner, Julia. Von Valley, Helen. Margaret Von Keene, Isabel Vernon.

Waddell, Gladys. Sue Wilhelm. E. Watson, Mrs. Chas. Williams, Marion Whitney. Mrs. Theo. Whiffen, Norma Winslow.

REGISTERED LETTERS

Hope Maxwell, Mrs. P. G. Olney.

MEM

Anderson, Carl. B. Lawrence Atkinson, H. Anderson, Geo. Anderson, Lee Arthur.

Benedict, W. J. Bohn, A. Browne, Jas. Brown, E. Brown, F. R. Benson, W. W. Brown, Clarence Ball, Geo. Buckner, Gaston Bell, Lester Blake.

Claire, Arthur. Edw. Carter, J. W. Campbell, Walter Carter. Frank A. Connor, Walter Cluxton, Alex. Carr, Frank Conlon, Dick Collins.

Dudley, Robert. Walter Dickinson, W. E. DeLoach.

Fleck, W. H. Howard Fay. Fred Fair, E. P. Fletcher.

Gibbs, Harry Earl, Malcolm

Gunn, Jack W. Green, R. B. Gutheil, Philip A. Gastor.

Joe, R. Garry.

Hastings, Guyler. Edw. Horton, Geo. Hinton, Donald Hall.

Boy K. Hollingshead, Wadsworth Harris.

Jackson, Harry. True S. James.

Kennedy, Bryce, Otto Kilves.

Libby, Marin, Richard Lyle.

Long, Louis. Lewis, J. Lewis, J. Lewis, J. Lewis, J. Lewis.

Duncan, Libby, S. T. Loaming.

Beg. W. Lewis.

Moore, Harry. Jas. W. Mullin, Kalman Matus, Jay Melville, Geo. Murdoch, Darville Moore, Wade Morton, Will H. Marbie, Arthur McHugh, Albert McQuarrie.

Niemeyer, W. H., Harry C. Nelson.

Rankin, H. S. F. Raymond.

Reed, W. E. Riley, Jas. Rivers, A. E. Root, Sidney Rixen.

W. E. Reynolds, Fred Roberts.

Wilfred Smith, Alfred H. F. P. Sa-

erson, Joe, Clayton, Harold Salter, Stewart Sage, Casper

Sargent, Jas. Sylvester.

Turner, Chas. Frank Tierney.

Albert, Tavernier, Geo. Tor-

rance, Joe, E. Trevor.

Underwood, Wm. H.

Vance, C. W., Frank Van Flesinga, Jack Venetation.

Wigley, Harry. Ira Willard.

W. J. White, Henry Woodward.

Geo. Watson, Lew Wood, Robt.

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WANTED—Costumes for *Shylock*, *Othello*, *Julius Caesar*, etc. B. J. Bosakoff, 3271 Raleigh Street, Denver, Colo.

ATLANTA

Thomas Dixon in *The Leopard's Spots* played to a fair house at the Atlanta Nov. 6-10.

The bill at the Pergola, which was an exceptionally good one, was played to capacity house at practically every performance of the week of Nov. 6. A dramatic sketch called *Blackmail* headed the bill.

George E. Dixon and co. in *The Misfit Army* will head the bill this week, beginning Nov. 10.

J. H. Lippitt.

DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Mande (Chas. Frohman): Phila. 10-15, Boston 17-23, New Haven 24, 25, Worcester 26.
ARLISS, George (Liebler Co.): Washington 10-15, Richmond, Va. 17-18, Norfolk 20-22.
AT Bay (Messrs. Shubert): N. Y. Oct. 1—Indef.
AWKWARDING: Helene Biebie (L. A. Gleason): Hollingsburg, Neb. 18, Fairbury 18, 20, atric 14, Heron, Kan. 15, St. Joseph Mo. 16-18, Char-lins, Ia. 24, Red Oak 25.
BABY Mine (Wm. A. Brady): Geneva, N. Y. 14.
BACHELOR'S Honeymoon (A. Mayo Bradford): Wilber-wash. 15, Davenport 13, Cheyenne 14, Oakesdale 15.
BERRYMORE: Ethel (Chas. Frohman): N.Y.C. Oct. 28—Indef.
BEN-Hur (Klaw and Eriksen): Richmond, Va. 10-12, Norfolk 13-15, Charlotte, N. C. 17, 18, Columbia, S. C. 19, 20, Augusta, Ga. 21, 22, Savannah 24, 25, Jacksonville, Fla. 26, 27.
BELIEVE Me, Xantippe (Brady and Craig): Newark 18-19.
BIRD of Paradise (Oliver Morosco): Marysville, Cal. 12, Medford, Ore. 13, Eugene 14, Salem 15, Portland 16-18, Seattle, Wash. 25-29.
BLINDNESS of Virtue (Wm. Morris): N.Y.C. Oct. 27, Nov. 15.
BLUE Bird (Messrs. Shubert): N.Y.C. Oct. 22.
BOUGHT and Paid For (Wm. A. Brady): Boston, Mass. Oct. 13—Indef.
BROADWAY Jones (Cohan and Harris): Burlington, Ia. 13, Kokop 14.
BUNTY Pulls the Strings (Messrs. Shubert and Brady): B'klyn 10-15.
BURKE, Billie (Chas. Frohman): Boston 10-12, Phila. 17-22, Washington 24-26.
BUTTERFLY on the Wheel (Geo. F. Hosper): Cinci. 9-15.
CLARKE, Harry Corson, and Margaret Dale Owen: Mel-bourne, Australia, Sept. 1—Indef.
COHAN, George M. (Cohan and Harris): Phila. 10-22.
COLLIER, William (Chas. Frohman): N.Y.C. 10-15, Akron, Pa. 17, Reading 18, Allentown 19, Harrisburg 20, Atlantic City, N. J. 21, 22.
COMMON Law (A. H. Woods): Indianapolis 9-18, Chicago 16, Dec. 6.
CONFESSION, The (Frank C. Bradburn): Dayton, O. 9-12, Cinci. 16-21, Columbus 24-29.
CONSPIRACY, The (Chas. Frohman): B'klyn 10-15, New-ark 17-22, B'klyn 24-29.
COST of Living (Rowland and Clifford): Detroit 9-15, Cincinnati 17-22, Rochester 24-25.
COUNTRY Boy (G. D. Jacobson): Denver 9-15.
CROSMAN, Henrietta (Maurice Campbell): N.Y.C. Nov. 10—Indef.
DAMAGED Goods (Richard Bennett): Rochester 10-12, Syracuse 13-15, Washington 17-22, N.Y.C. 24-29.
DIVORCE Question (Rowland and Clifford): Elizabeth 10-12, Trenton 13-15, Paterson 17-22, Prov. 24-29.
DIVORCE Question: San An-tonio, Tex. 12.
DRAMA, The (Donald Rob-ertson): Indianapolis 10-12, Louisville, Ky. 13-15.
DREW, John (Chas. Frohman): Harrisburg, Pa. 12, Trenton, N. J. 13, Atlantic City 14, 15, B'klyn 17-22, Phila. 24-29.
ESCAPE, The (Rowland and Clifford): St. Louis 11-15, Chi-cago 21-25.
EVERYWOMAN (Henry W. Savage): St. Louis 10-15, New-York 16-20, Wayne, Ind. 16, South Bend 18-20, Grand Rapids, Mich. 17, 18, Kala-maroo, 19, 20, Mattie Creek 21, 22, Lansing 24, 25, Jack-son 26, 27.
EXOURB Me (Central: S. T. King): Schenectady, N. Y. 12, Amsterdam 13.
EXOUSE Me (Masters: S. T. King): Warren, O. 12, Columbus 13-15, Indianapolis, Ind. 17-19, Louisville, Ky. 12, 18, Dayton, O. 21, 22.
FAMILY Lombard (Wm. A. Brady): N.Y.C. Aug. 21—Indef.
FANNY's First Play (Messrs. Shubert and Barker): Pitts-burgh 10-16.
FAVERSHAM, William (I. L. Gallagher): Santa Barbara, Cal. 12, San Bernardino 13, Phoenix, Ariz. 14, Tucson 15, San Antonio, Tex. 19.
FERGUSON, Elsie (Klaw and Eriksen): Boston Oct. 27, Nov. 15, N.Y.C. 17—Indef.
FIGARO, The (Henry B. Harris): Boston 17-19.
FIRE Arts Theater Co. (B. J. Payne): Chico, Ariz. 11-Ju. 4.
FINN Feathers (H. H. Frohman): Nashville, Tenn. 12, 13, Memphis 14, 15, New Orleans, La. 16-22, Lake Charles 23, Beaumont, Tex. 24, Houston 25, 26.
FINN Feathers (Eastern: H. H. Franco): Manistee, Mich. 12, Cadillac 13, Traverse 14, E. Jordan 15, Charlevoix 17, Petoskey 18, Sault Ste. Marie, Mich. 19, Cheboygan, Mich. 21, Saginaw 22, Flint 23, Bay City 24, Owosso 25, Pontiac 26.
FINN Feathers (Southern: H. H. Franco): Pomeroy, O. 12, Wellston 13, Jackson 14, Irons 15, Portsmouth 17, Chillicothe 18, Wilmington 19, Circleville 20, Lancaster 21, Newark 22, Urbana 24, Marietta 25, Bellfontaine 26.
FINN Feathers (Western: H. H. Franco): Algoma, Ia. 12, Emmettburg 13, Greeley 14, Canton, S. Dak. 15, Sioux Falls 16, Brookings 17, Watertown 18, Aberdeen 19, Huron 20, Mitchell 21, Yankton 22, Norfolk, Neb. 24, Fremont 25, Columbus 26.
FIRES, Mrs. (Harrison Grey Fiske): Salt Lake City, U. 10-12, Butte, Mont. 18, Spokane, Wash. 14, 15, Seattle 17-19, Victoria, B. C. 20, Vancouver 21, 22, Bellarmine, Wash. 24, Everett 25.
FOIVE Frankforters (Messrs. Shubert): B'klyn 10-15.
FORBES Robertson (Messrs. Shubert): N.Y.C. Oct. 2—Indef.
GARDEN of Allah (Liebler Co.): Cleveland 10-15, Toledo 17-22.
GEORGE, Grace (Chas. Frohman): N.Y.C. Sept. 26-Nov. 15.
GERNER John Begar (Liebler Co.): N.Y.C. Nov. 10—Indef.
GILMORE, Fannie (Associate Players (W. F. De Vere): Centralia, Wash. 12, Olympia, Aberdeen 13, Tacoma 15, Ellensburg 16, No. Ya-kima 18, Lewiston, Ida. 19, Spokane, Wash. 20, Wallace, Ida. 21, Missoula, Mont. 22, Butte 23, Anaconda 24, Great Falls 25, Helena 26.
GIRL and the Pennant (Selwyn and Harris): N.Y.C. Oct. 22—Indef.
GIRL and the Stampede (Nor-ton and Lambert): Bardonia, Ky. 12, Shreveville 13, Cincinnati 14, Peoria 15, Frankfort 17, Lexington 18, Somerset 19, Midway 20, Corbin 24, Richmond 25, Winchester 27.
GIRL of the Underworld (United Amusement Co.): Philadelphia, N. Y. 12, Carlisle 13, Boonville 14, Baldwinsville 17, Newark 18, Albion 19, Le Roy 20, Mt. Morris 22, Franklinville 24, Cut-tarboro 25.
GOOD Little Devil (David Belasco): Chico 8-20.
GOVERN'T Lady (David Belasco): St. Paul, Minn. 9-12, Minneapolis 13-16, Mu-Clair, Wis. 17, Duluth, Minn. 18, Winona 20, La Crosse, Wis. 21, Madison 22, Milwaukee 23-25.
GREAT Adventure (Messrs. Shubert): N.Y.C. Oct. 18—Indef.
GREAT Divide (Primrose and McGillivray): Columbus, O. 10-12, Akron 13, Greenville 14, Hartford City, Ind. 18, Anderson 21, Muncie 22, Elkhart 24, Huntington 27.
GREAT Players (Sam Greet): Davenport, Ia. 12, Clinton 13, Henry 14.
HENRITTA, The (Joseph Brooks): Buffalo 24-29.
HER Own Money (Winthrop Ames): N.Y.C. 10-15.
HILLIARD, Robert (Klaw and Eriksen): B'klyn 10-15, Phila. 17-22.
HODGE, William T. J. Lee Shubert: Chico, Ariz. 81—Indef.
HOLLY (Harrington Grey Fiske): Washington 10-15.
IN OLD Kentucky: Chico, Oct. 26-Nov. 15.
IRWIN, May (Liebler Co.): Newport News, Va. 12, Hick-mon 13, Lynchburg 14, Charlotte, N. C. 15, Spartanburg 17, Greenville 18, Anderson 21, Monroe 22, Elkhart 24, Huntington 27.
JAQUES (Sam Greet): Davenport, Ia. 12, Clinton 13, Henry 14.
LEOPARD'S Spots (Thos. Dix-son): Newberry, S. C. 12, Union 13, Columbia 14, Chester 15, Rock Hill 16, Orangeburg 18, Sumter 19, Dillon 20, Florence 21, Darlington 22.
LEONARD (Wes. and Lambert): Greensboro, N. C. 12, Durham 14, Raleigh 15, Fayetteville 19, Winston-Salem 20-22.
KIRMET (Harrison Grey Fiske): Madison, Wis. 12, Dubuque, Ia. 14, 15, Minneapolis, Minn. 16, St. Paul 24-29.
LAVENDER and Old Lace (United Play Co.): Davenport, Ia. 10.
LEOPARD'S Spots (Thos. Dix-son): Newberry, S. C. 12, Lewes 13, Georgetown 17, Denton, Md. 14, Laurel, Del. 15, Fredericksburg, Md. 20, Annapolis, Md. 21.
PATTON, W. B. (Frank R. Smith): Norfolk, Neb. 11, Schuyler 12, Central City 14, Aurora 15, York 17, Grand Island 18, Minden 19, McCook 20, Cambridge 21, Holdrege 22, Superior 24, Edgar 25, Fairbury 26, Beatrice 27.
PAID in Full (E. O'Connor): Princess Anne, Md. 12, Cris-keid 13, Bridgeville, Del. 14, Lewes 15, Georgetown 17, Denton, Md. 14, Laurel, Del. 15, Fredericksburg, Md. 20, Annapolis, Md. 21.
PATTON, W. B. (Frank R. Smith): Norfolk, Neb. 11, Schuyler 12, Central City 14, Aurora 15, York 17, Grand Island 18, Minden 19, McCook 20, Cambridge 21, Holdrege 22, Superior 24, Edgar 25, Fairbury 26, Beatrice 27.

PEG o' My Heart (Co. A: Oliver Morosco): East Liver-pool, O. 12, Wheeling, W. Va. 13-15, Columbus, O. 17-22, Toledo 24-29.
PEG o' My Heart (Co. B: Oliver Morosco): Bridgeport, Conn. 10-12, Stamford 13, Fort Amherst, N. J. 14, Plainfield 15, Harrisburg, Pa. 17, 18, Reading 19, Boston 20, Wilmington, Del. 21, 22, Norfolk, Va. 24, 25 Rich-mond 26, 27.
PEG o' My Heart (Co. C: Oliver Morosco): Prov. 10-15, Worcester 17-19, New Haven 20-22, Paterson 24-28.
PEG o' My Heart (Co. D: Oliver Morosco): Potlatch, Pa. 12, 13, 15, 17, 18, 20, 22, 24-28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 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20. Nashville 21. Birmingham. Al. 22. Columbus, Ga. 24. Montgomery, Ala. 25. Pensacola 26. 26. HAPPY Hooligan: Washington 10-16. HIGH Jinks (Arthur Hammerstein): Cleveland 10-15. HITTOHOOCH: Raymond (Cooper and Harris): Chico, Oct. 27—Indef. HONEYMOON Express (Messer, Shubert): Boston 3. HOPPER: Dr. Wolf (Messer, Shubert): Chico 2-22. HYAMS, John, and Lydia McEntyre (Joe, M. Galton): Chico, Oct. 28—Indef. INNOCENT Sinner (P. G. Whitney): Balto. 10-18. LEWIS, Dave (H. S. Miles): Davenport, Ia. 10-12. LITTLE Boy Blue (Henry W. Savage): Dallas, Tex. 11. Ft. Worth 12. Oklahoma City, Okla. 13. 17. Chickasha 18. Tulsa 19. Muskogee 20. Ft. Smith 21. Ark. 21. Springfield, Mo. 22. Joliet 22. Parsons, Kan. 24. Ottawa 26. LITTLE Caf (Klaw and Erlanger): N.Y.C. Nov. 10—Indef. LITTLE Millionaire (Howard Leigh): Fitzgerald, Ga. 12. Savannah 18. Jacksonville 19. 14-16. St. Augustine 17. MACDONALD, Christie (Wertheimer and Luscher): N.Y.C. Sept. 5—Indef. McFADDIN'S Flats (Jack Gilson): Kansas City 9-15. MCINTYRE and Heath (John Orr): Chico. 9-15. Chico. 16. Dec. 8. MADCAP Duchess (H. H. French): N.Y.C. Nov. 11—Indef. MIDNIGHT Girl (Adolf Pollard): N.Y.C. Nov. 12—Indef. MISS BEVERLY: Oklahoma City, Okla., 12, 19. McAlester 14. Muskogee 16. MODERN Eve (Mort Singer):

Jackson, Mich. 12. Flint 18. Bay City 14. Lansing 18. Owosso 18. Lansing 17. Pt. Huron 18. Mi. Clemens 18. MONTGOMERY and Stone, and Eddie Janis (Chas. Dillingham): Boston Nov. 10—Indef. MUTT and Jeff in Panama (Co. A: Mr. Williams): Corcoran, Tex., 12. Mexia 18. Hillside 14. Waco 18. Temple 17. Taylor 18. Austin 19. San Antonio 20. 21. Ft. Davis 22. 23. Silver City, N. Mex. 21. El Paso 22. Douglas, Ariz. 26. MUNTT and Jeff in Panama (Co. B: Mr. Yale): Grand Rapids, Mich. 8-15. Chan. 16-20. MUTT and Jeff in Panama (Co. C: B. M. Gardfield): Holmes, Ark. 12. Pine Bluff 18. Arkansas 14. Little Rock 18. Hot Springs 16. 17. Conway 18. Ft. Smith 19. Fayetteville 20. Muskogee, Okla. 21. McAlester 22. Oklahoma City 22. Ft. Reno 24. Guthrie 25. Said 26. MUTT and Jeff (B: G. Yale): Brownsville, Pa. 12. Monongahela 18. Uniontown 14. Venango 18. Wm. B. Balto. 17-22. Washington 24-26. SEVEN Hours in New York (Wes and Lambert): Hazelton, Pa. 12. Easton 16. Elmira 18. Coatesville 19. Columbia 21. York 22. SANDERSON, Julia (Chas. Froehman): Boston Sept. 22. Nov. 15. Fall River 17. Lowell 16. Salem 19. Lewiston, Me. 20. Bath 21. Portland 22. Worcester, Mass. 24. Springfield 25. 26. SEVEN Hours in New York (Wes and Lambert): Hazelton, Pa. 12. Easton 16. Elmira 18. Coatesville 19. Columbia 21. York 22. SIDNEY, George (A. W. Herman): Pontiac, Mich. 12. Bay City 13. Saginaw 18. 19. Kendale, Ind. 16. Auburn 21. Peru 22. R. Wayne 22. Rockville 24. Evansville 25. Madisonville 26. SOUL Kiss: San Antonio, Tex. 18. 19. SUNNY South (J. C. Rockwell): Corinth, N. Y. 12. Whitehall 18. Ticonderoga 14. Port Henry 19. Fort Henry 17. Au Sable Forks 18. Champlain 19. Chateaugay 20. Malone 21. Massena 22. Norwood 27. Canton 28. Gouverneur 27. TIDY Tot Man of Oz (Oliver

Pleasure): Bookers (Low Fields): N.Y.C. Nov. 8—indef. QUAKER Girl: London, Ont. Oct. 11. 13. Hamilton 14. 15. RED Rose (John C. Fisher): Columbus, O. 11. 12. Urbana 18. Springfield 14. Dayton 18. Pines 17. Lima 18. Findlay 19. Adrian, Mich. 20. Ann Arbor 21. Flint 22. Saginaw 23. 24. Bay City 25. Owosso 26. Lansing 27. RING, Blanche (Frederic Mackay): St. Paul 18-19. ROSE Maid: Independence, Mo. 12. Tulsa 18. Lawrence 14. Wichita 18. Hutchinson 18. Chan. 20. McPherson 21. Galesburg 22. Hutchinson 24. Newell 25. Winfield 26. Wichita 27. SANDERSON, Julia (Chas. Froehman): Boston Sept. 22. Nov. 15. Fall River 17. Lowell 16. Salem 19. Lewiston, Me. 20. Bath 21. Portland 22. Worcester, Mass. 24. Springfield 25. 26. SEVEN Hours in New York (Wes and Lambert): Hazelton, Pa. 12. Easton 16. Elmira 18. Coatesville 19. Columbia 21. York 22. SIDNEY, George (A. W. Herman): Pontiac, Mich. 12. Bay City 13. Saginaw 18. 19. Kendale, Ind. 16. Auburn 21. Peru 22. R. Wayne 22. Rockville 24. Evansville 25. Madisonville 26. SOUL Kiss: San Antonio, Tex. 18. 19. SUNNY South (J. C. Rockwell): Corinth, N. Y. 12. Whitehall 18. Ticonderoga 14. Port Henry 19. Fort Henry 17. Au Sable Forks 18. Champlain 19. Chateaugay 20. Malone 21. Massena 22. Norwood 27. Canton 28. Gouverneur 27. TIDY Tot Man of Oz (Oliver

Morse): Cedar Rapids, Ia. 12. Dubuque 18. Clinton 14. 15. Galilei, Ill. 18. Galena 18. Jacksonville 18. Lincoln 18. Bloomington 20. Peoria 21. Decatur 20. Terre Haute, Ind. 24. La Fayette 25. Logansport 26. Terre Haute, Ind. 18-19. TIMBERG, Herman (Stain and Haylin): B'klyn 18-19. TRIP to Washington (Harry Aspin): Chico, Aug. 28—indef. WESTERN Metropolitan Opera: Fresno Oct. 18-Nov. 22. MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—Indef.

FIELDS, Al. G. (Edw. Conard): Ft. Worth, Tex. 12. Dallas 18-19.

EVANS, George, Honey Boy (Daniel Shea): Streator, Ill. 12. Clinton, Ia. 21.

O'BRIEN, Nell: Kansas City 2-15.

PHIMROSE and Dockstader (Earl Burgess): Athens, Ga. 12. Macon 18. Montgomery 18. Ala. 14. Birmingham 18. Selma 18. Pensacola, Fla. 18. Mobile, Ala. 19. Gulfport, Miss. 20. Hattiesburg 21. Meridian 22.

DREAMLAND (Dick Patton): Pittsburgh 16-18. Cleveland 17-22.

POLLIES of the Day (Jack McNamara): N.Y.C. 10-18. B'klyn 17-22.

GAY NEW Yorkers (Jake Goldenberg): B'klyn 10-22.

GAYETTE Girl (Bob Simon): St. Louis 9-15. Kansas City 16-22.

GINGER Girl (Emanuel Rothenberg): Chico 9-18. Detroit 17-22.

AL. REEVES'S Beauty Show (Al Reeves): Phila. 10-18. N.Y.C. 17-22.

AMERICAN Beauties (Dave Gurin): Syracuse 10-12. Utica 18-19. Montreal 17-22.

BEAUTY Parade (M. Schaeffer): Boston 10-16. Springfield 17-19. Albany 20-22.

BEAUTY, Youth and Folly (Wm. V. Jennings): N.Y.C. 3-15. Hoboken 17-22.

BREHM Show (Jack Sinsay): Boston 10-18. N.Y.C. 10-22.

BELLES of Beauty Show (Henry

P. Dixon): Milwaukee 9-15. Chico 18-22. BREW Welch (Joe Lieberman): St. Paul 9-15. Milwaukee 16-22. BIG Jubilee (Jos. Weston): Cleveland 10-15. Toledo 17-22. TIMBERG, Herman (Stain and Haylin): B'klyn 18-19. HONEYMOON Girls (Harry Leon): Indianapolis 9-15. Chico 18-22. LIBERTY Girls (Alex. Gordon): Hoboken 16-18. Phila. 17-22. LOVE Makers (Ira A. Miller): Buffalo 10-15. Rochester 17-22. MARION'S Own (Bob Tracy): Prov. 10-15. Marion 17-22. MINER'S Big Frolic (Ed. Dailey): N.Y.C. 10-18. B'klyn 17-22. MOLLIE Williams (Phil Isaacs): Bridgeport 18-19. Prov. 17-22. QUEENS of Paris (Joe Howard): Minneapolis 10-18. St. Paul 16-22. BOBBIE'S Big Show (Joe Robbie): B'klyn 8-18. N.Y.C. 17-22. BOSE Sydell (Harry Thompson): Chico 9-18. St. Louis 10-18. B'klyn 17-22. STARS and Garter (Harry Rose): Montreal 10-18. Albany 17-19. Worcester 20-22. TAXI Girls (Louis Hurtig): Kansas City 10-18. Omaha 16-22. TROCADEBOS (Frank Pierce): N.Y.C. 10-22. VANITY Fair (Wm. S. Clark): Phila. 10-18. B'klyn 17-22. WATSON Sisters (Geo. Belgrave): Chico 9-18. Osti. 18-22. GOLDEN Crook (Jan. Fulton):

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AN INNOVATION

Baker Players, Portland, Oregon

TWO

Leading Men

A Success

IN

THE FORTUNE HUNTER

Mr. Louis Leon Hall
Leads

Oregonian, Sept. 1, 1913. Mr. Woodruff is inimitable in the role of Nat Duncan. His characterization of the alternating elements of honor and love of money is flawless. His stage presence and the atmosphere of youth he emanates are delightful.

Kindsight, Telegrams, Sept. 8, 1913. Mr. Hall as Helio Schultz, broad and bulky, looks like an ideal stevedore. His performance is easily superior to that of the actor who played the part in Miss Ellington's company. Mr. Hall sustains the character throughout.

Erroll Dunbar

Management of David Belasco

THAIS MAGRANE

2d SEASON AS EVERYWOMAN

Henry W. Savage, Mgr.

Helen Reimer

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WINIFRED STCLAIRE

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MANAGEMENT EARL D. SIPE.



VAUDEVILLE



"Carrots," with Minnie Dupree, Plays Upon the Heart—Olga Nethersole Offers a Thrill in New Playlet

VAUDEVILLE has never offered a tenderer or more touching little drama than Carrots, Alfred Sutro's admirable adaptation of Jules Renard's playlet once presented by Ethel Barrymore.

Carrots is a little tragedy of childhood—the story of a misunderstood boy. The scene is the dooryard of a bourgeois's small estate, and the chief figure a lad, nicknamed Carrots, shy, imaginative and sensitive. His mother is a harsh-tempered, apparently heartless, woman, who has scolded the child into cowed submission. The father, a kindly, rough giant, does not understand the boy. Carrots broods over his troubles—"everybody can't be an orphan," he consoles himself—until he hits upon the wild fancy of running away. Finally, in a burst of sorrow, he tells his father of his plan and that he does not love his mother. The father confesses his own heart is devoid of love; and, for the first time, the two understand each other. The mother overhears their talk; there is a burst of anger, and then something seems to still her temper. "Did you notice her eyes?" asks Carrots. "They didn't flash—they were sad—sad." So Carrots casts aside his plan, knowing that his father needs him. "Try to love her," his father tells him, "and try to make her love you." The silent pact is made, for Carrots realizes that his mother's heart must, after all, hunger for his love.

Minnie Dupree gives a marvelously fine portrayal of the boy, Carrots, done with delicate pathos and fragile tenderness. The playlet is splendidly done. The elusive vein of gentle sympathy, so admirably caught in the Sutro translation, is retained. Joseph Manning plays the gruff father with virile strength, while Florence Gerald portrays the shrewish wife with vigor and discretion. The small role of Annette, a servant, is excellently interpreted by Catharine Robertson. The playlet breathes the life of the middle class French folk in the provinces.

Is there a place for the tender charm of Carrots in vaudeville? The way it played upon the hearts of the Fifth Avenue audience last week—the tears it evoked—proved that the little study of a misunderstood boy is universal in its appeal.

Dolly Connolly and Percy Wenrich, the song writer, offered their song-and-piano act at the Fifth Avenue, also, Wenrich, who wrote "Put On Your Old Grey Bonnet," and other hits, presents his latest song, "Good Bye, Summer," popularized by Ethel Levey, and undoubtedly one of the three best melodies of the season. Miss Connolly should avoid any suggestion of imitating Miss Levey in this number or in her Oriental song. Unfortunately, there is no one like Miss Levey.



Holl Studio, N. Y.

MA-BELLE.
In Vaudeville with Her Sylvan Ballet.

Allan Dinehart and Ann Heritage returned to New York, at the Fifth Avenue, in their gem of a playlet, Just Half Way. Leo Carrillo told stories and gave a vocal trip to Chinatown. Mr. Carrillo succeeds in almost making you forget that he is a monologist. That, at least, is something of a triumph. The four Merkle Sisters made their first American appearance at the Fifth Avenue as acrobats and contortionists. They held the audience's interest.

Olga Nethersole gave New York its first glimpse of her new playlet, The Last Scene of the Play, adapted from Mrs. W. K. Clifford's story by H. Rives-Leigh, at the Colonial on Thursday afternoon. The sketch is morbidly gruesome, but it has a thrill. It was, however, immediately withdrawn as over repellent.

A newly married couple arrive at an Italian inn on the *Lago di Como* at sunset. The husband has murdered his wife in England in order to make possible a second marriage. The bride does not know the tragedy lurking over her happiness, and the husband is distracted with fear—for his own safety and for his wife's love. The murder has been discovered and the police are hot upon the trail. All this is developed slowly—too slowly for vaudeville. The husband receives a wire from a friend that his arrest is to be made within the next few hours, and he confesses everything to his wife. She is terror-stricken; but finally her love conquers. He prepares for flight—she is to follow—when the whistle of the lake steamer, the last night boat, is heard. Through the hotel win-

dows they watch the landing of two strangers—plainly detectives. They close the window shutters and the husband draws his revolver. The weapon has just two cartridges—enough for them both, he tells her. The detectives batter upon the door, and, as they break it down, a revolver shot rings out. The detectives rush past the horror-stricken bride into the adjoining room and drag out the body of the fugitive. Then the wife leaps upon the body and fights to secure the revolver with its one remaining bullet. Failing, she falls across the body in hysterical grief.

All this is not pleasant, but it is melodramatically effective. The role of the wife offers Miss Nethersole opportunities for passion and tears. She is far more interesting than in her act from *Sappho*. The bit of Fitch-Daudet drama seems unreal—a dramatic climax given without the necessary preparation provided by the playwright in the preceding scenes. H. A. Winnington Barnes, too, is better as the fear-haunted husband than as Jean Caussin. The Last Scene of the Play is carefully staged, with an eye to atmospheric detail.

Willia Holt Wakefield, at the Colonial, charmed again in her songs, each with its laugh or its tear. Miss Wakefield offers one new melody about the slashed gowns decreed by fashion—"when a trifl is an eyefull." For her encores she gave that epic of homely sentiment, "He's My Pal," and her quaint little tale of the bisque doll suffering from appendicitis.

Joseph Jefferson appeared at the Palace Theater in William C. De Mille's farce, Poor Old Jim. The playlet offers a comic idea—suggested possibly by The Return of Peter Grimm—that does not really materialize. After a night with the boys, Jim dozes on a parlor couch. His wife, with the aid of a doctor, plans an affective cure for his intemperate habits—by making him believe that he is dead. Upon awakening, Jim is stunned to hear his wife and the physician discussing his funeral arrangements. They apparently fail to hear his voice, and, when he finds that he cannot pick up a telegram, previously given to the table, he is convinced. When he tries to walk through a locked door and crashes into the piano, Jim figures that he has not hit upon the right spirit methods. He reforms in a hurry and tries to get into "spirit communication" with his wife by repeating his "messages." Jim is finally made to believe the whole thing is a dream and reforms for good.

A passing glance at the sketch's outline would possibly indicate that it has good comic potential. It does receive subdued laughter. The reason is



ELSIE SUTTER,
In "The Red Heads," at the Colonial.



POLAIRE,
Parisian Artist in "Le Visiteur."

OVER VARIETY FOOTLIGHTS; GOSSIP OF THE TWO-A-DAY

Triple Alliance of Stars at Colonial Next Week—"The Yellow Jacket" for Vaudeville

BY WALTER J. KINGSLEY.

This is the thirtieth year of B. F. Keith vaudeville.

One cannot understand how it is that so many high-salaried performers are unwilling to spend a few dollars for pictures necessary for exploiting their acts. The United is seriously considering radical action against the artists who persistently refuse to co-operate with Mr. Pollock. This goes for a number of stars whose salaries reach four figures.

Ellen Beach Yaw makes her first appearance on the vaudeville stage at the Orpheum Theater, San Francisco, on Nov. 16.

Philip Niven has gone to vaudeville for a number of the principals in his revival of *The Red Widow*. His leading woman, Edna Mason, promises to be a sensation on the road. Niven is sparing no expense to give the Pollock-Wolf piece a fine production in every way.

Rube Marquard and Blossom Beeley were the co-centers of interest at the Palace. The Giants' twirler poses as a suffragette pitcher in an elongated gown, and then really appears with Miss Beeley in songs and dances. It would not take a Baker to discover Rube's weak spots as a footlight star. But he seems to enjoy it, and Miss Beeley is there to please enough for two. She puts the act over the plate with her agreeable work and is at her best in the song, "That Ever Lovin' Baseball Man."

Tvette offered her vivacious and gingery violin playing and singing turn to decided advantage.

Valeska Suratt and George Baldwin Crepeled about at the Palace in Black Crepe and Diamonds, in which they are given lively assistance by the Dancing Higginsea. Gertrude Barnes contributed character songs. Repression in methods is the quality Miss Barnes needs most of all just now.

Buster, a dog comedian, was a hit on the Palace bill. Buster reveals a remarkable training in his tricks, which range from dancing to mimicking every action of his owner, Ed Vinton; even to laughter and sneezes.

FREDERICK JAMES SMITH.

LADDIE CLIFF MARRIED

English Comedian Secretly Weds Maybelle Parker, and Surprises Friends

The friends of Laddie Cliff, the boyish English comedian, were surprised last week to discover that the vaudeville headliner had been secretly married for some time.

Mr. Cliff's bride was formerly Maybelle Parker, a Detroit girl who has appeared in vaudeville and in the chorus of several musical comedies, among them being *The Paradise of Mahomet* and *A Modern Cinderella*. They met while playing on the same bill, and the marriage took place in Detroit.

CRAWFORD GOING TO ENGLAND

Clifton Crawford has made his last New York vaudeville appearance, and will sail for England shortly. Mr. Crawford will not be seen in America again for two years

FAREWELL FOR FANNY FIELDS

"Happy" Fanny Fields was given an affectionate farewell by her English friends, previous to sailing for America. On Wednesday, Oct. 29, Miss Fields held a reception tea at the Savoy Hotel, London. On Tuesday, Nov. 4, she entertained at luncheon at the Savoy, Oswald Stoll, Harry Tate, Sir William Bass, Arthur Bouchier, and others prominent in English theatrical and social life were present. Miss Fields sailed from Liverpool on Nov. 6.

OFFERINGS AT UNION HILL

At the Hudson in Union Hill last week, Quinlan and Richards broke in their act, *The Monroe Doctrine*. Other features of the Union Hill bill were *The Wire Tapper*, offered by Dolan and Lenhart, and *Care of General Delivery*, a skit presented by Newhoff and Phelps.

HARP PLAYER COMING IN BIG ACT

Genevieve Warner, the harp virtuoso, is presenting her Egyptian spectacle, *A Daughter of the Nile*, in towns adjacent to New York. Her production comes into the Fifth Avenue Theater in two weeks.

LEAN WRITES MUSICAL COMEDY

Cecil Lean, just now a vaudeville headliner, has finished the book and lyrics of a musical comedy in which he will appear.



DAINTY MARIE.
Aerial Artist at the Colonial.

that the farce runs along the edge of the grim. Its basic subject is something about which no liberties can be taken.

Mr. Jefferson and his two associate players handle the playlet satisfactorily.

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FREDERICK JAMES SMITH.



DORIS WILSON AND SISTERS.
Appearing in "Through the Looking Glass."



CECELIA LOFTUS.
At the Alhambra this week.

CO-STARS AGAIN

Lady Stewart-Richardson and Polaire Unite Once More as Touring Company's Features

Lady Constance Stewart-Richardson and Polaire began their season on Monday at Montreal under the Comstock-Gest direction. With the co-stars are Mack and Walker and Alexander and Scott, who have been playing at the Forty-fourth Street Music Hall, as well as the Harrison Brothers, Reed and St. John, and Donahue and Stewart.

Polaire was originally intended as a two-week feature at the Music Hall but was withdrawn after her first week to strengthen the touring company. Her place at the Music Hall is being filled by the Royal Jiu Jitsu Gladiators.

The Stewart-Richardson-Polaire company will play a week of one-night stands after the Montreal week. A week stand at Toronto follows. The company will move gradually westward.

ODIVA RETURNING IN NOVELTY

Odiva, the diver and water Venus, is returning to New York in a brand new aquatic novelty, in which she will be assisted by a number of trained seals.

Odiva will open at a New York house shortly.

MAY ROBSON ENTERS TWO-A-DAY?

May Robson may soon enter vaudeville in a comedietta, *A Knight Out*, supported by a cast of ten. M. S. Bentham is negotiating with Miss Robson.

"HONEY BOY" EVANS AT PALACE

George Evans, the "Honey Boy" minstrel, will shortly appear at the Palace Theater. Other early bookings are Lasky's The Red Heads, Mr. and Mrs. Vernon Castle, Adelaide and Hughes, Frank Keenan, Mile. Rosenthal, Fox and Dolly, Saharet, and Mile. Dasie.

MISS ROSS TO WED MIKE DONLIN

The engagement of Rita Ross, niece of Charles J. Ross, to Mike Donlin, has been confirmed by Miss Ross herself. Miss Ross is appearing with Mr. Ross and Mabel Fenton in their travesty of Cleopatra.

The wedding will take place at the conclusion of the Giants' world tour. Mr. Donlin's first wife was the late Mabel Hite.

"THINKING DOG" AT AVENUE

"Jasper," the "thinking dog," will have his first New York showing at the Fifth Avenue Theater next week.

BESSIE CLAYTON IN VAUDEVILLE

Bessie Clayton, with a company of sixteen, is booked over the Orpheum circuit in a new edition of her elaborate dancing offering by M. S. Bentham. Miss Clayton will open on Nov. 24 in Chicago.

"THE KIDNAPPER" OPENS

The Kidnapper, the new playlet by John Hedhead Froome, Jr., the Cincinnati representative of *The Mirror*, opened at the Marshall Theater in Chicago on Monday, with Winifred Sherburne and Jack Montgomery in the leading roles.

The playlet was well received at its try-out and seems destined for a successful season.

REINE DAVIES IN NEW ACT

Reine Davies, in private life Mrs. George Lederer, is to be seen in vaudeville in a new act, assisted by C. Morton Herne, who appeared with Fritzi Scheff in *Mile. Modiste*. Miss Davies opens at the Bushwick on Nov. 17.

RUMOR DENIED

"Mr. Beck Has Not Sold His Interest in Palace Theater," Says E. F. Albee.

An official denial of the rumor that Martin Beck has sold his interest in the Palace Theater has been issued by E. F. Albee, general manager of the United Booking Offices. The official statement follows:

"Mr. Beck has not sold his interest in the Palace Theater, notwithstanding the persistence of the New York Review, which has printed the story twice. Mr. Beck is very much in evidence in New York with his interests, owning a large interest in the B. F. Keith New York Theater Company and also a large interest in the Palace Theater. He is in perfect harmony and accord with the present running of the Palace Theater and will continue to be a factor in the New York vaudeville houses, in affiliation with Mr. Keith's interests for the next twenty years at least. This should be sufficient to set at rest all rumors to the contrary."

(Signed) "E. F. ALBEE"

PALACE DECLARES WAR

William Raymond Sill, Press Agent of House, Organized Campaign Against Speculators

William Raymond Sill, press representative of the Palace Theater, has declared war on the ticket speculators. Sunday night the campaign was launched.

With the aid of Third Deputy Police Commissioner Newburger and his special squad of detectives, Mr. Sill, in a single night, put a pretty effective stop to the speculators, who are alleged to have conducted a profitable business in rented doorways about the theater. Two alleged speculators were taken to police headquarters.

FOR AUSTRALIA

E. F. Hawley and Company Booked for the Antipodes by Hugh D. McIntosh

E. F. Hawley and company, who have been appearing in *The Bandit* in the principal cities of England, Ireland and Scotland, sailed for Australia on Oct. 27.

Hugh D. McIntosh, after seeing the first performance of *The Bandit*, in London, booked the act for the Ricard time. The Bandit has been a huge success with English audiences. Mr. Hawley is supported in the little Mexican melodrama by Frances Haight and W. E. Hilliard.

OFF FOR THE ANTIPODES

At the close of their engagement at the Bronx Theater, on Sunday evening, "The Three Bubes," Bowers, Walters and Crooker, started Westward on the first part of their journey to Melbourne, Australia. They will be seen in pantomime, and are not due to return for a year.

MIMI AGUGLIA AT MUSIC HALL

Mimi Aguglia, who came here a few years ago at the head of a company of Sicilian players, and who has been playing in South America, will shortly appear at the Forty-fourth Street Music Hall. Aguglia will appear in condensed versions of Salome, Zaza and other plays of her repertoire.

WARD BROTHERS TRANSFERRED

The Ward Brothers have been transferred from the Forty-fourth Street Music Hall to *The Pleasure Seekers* at the Winter Garden.

ARTHUR DEAGON SCORES

Arthur Deagon, the musical-comedy comedian, just returned from England, scored in his act at the Victoria last week, and was retained for a second week.

CURRENT BILLS

Palace—Lillian Lorraine, Clark and Hamilton in *A Wayward Concert*; Ross and Peaton in a travesty of Cleopatra; Charles Kelso, Four Fords, Ida O'Day, Herbert and Goldsmith, Miles, Storey and company; Edwards and Herbert.

Union Square—Charlie. Don't Do That, Ward 22, Mr. and Mrs. Jimmie Barry, Four Bards, Merridell Sisters, Ruth Rose, Marie and Billy Hart, Kaliyama, Sprague and McNeese.

Colonial—Doughies Fairbanks in *A Regular Business Man*; Jean L. Lasky's *The Red Heads*; Ray Orr, Dainty Marie, Sidney Jarvis and Virginia Dare, Lois Merrill and Frank Otto, McDevitt, Kelly and Leecy, Darwell Sisters, Asgard Brothers.

Alhambra—Cecilia Loftus, James and Bonnie Thornton, Valerie Barnes in *A Bowery Gentleman*, Raymond and Caverly, Seiden's Poems in Marble, Ed. Morton, Jed and Ethel Dooley, Bert Errol, Charles Weber, Bronx (Fall Festival)—A. Seymour Brown in *The Bachelor Dinner*, Sophie Tucker, Isabelle D'Armond and Frank Carter, De Witt, Burns and Torrance, "Don," Talking Dog, Madden and Fitzpatrick, Trovato, Robert L. Daley in Our Bob, Miss Leitzel and Jeannette Gray Trio, Cummings and Gladwyns, Ramadei Trio, Fifth Avenue—Emmet Corrigan in *An Eye For An Eye*, Lawrence Semen, Walter Lawrence and Frances Cameron, the Three Types, Julius Tannen, Stern, Goodrich and King, W. H. St. James in *Stockings*, John and Winnie Denim, Delesso Troupe, Ursula D'wn Herold.

Victoria—Adele Ritchie, Bessie Wynn, Lydia Barry, Will Murphy and Blanche Nichols, Bankoff and Gulla, Arthur Deagon, Fatima, Five Mowatts, Honey Haskell, the Half Woman, Harry Carroll, Hickey Brothers, Hall and West, Carmell and Harris, Girard and West, the Roachards, Sallie Brothers, Robin.

IDA O'DAY,
Now at the Palace Theater.

LULU GLASER ILL

Suffering from Peritonitis at Oakland, Cal.—Three Engagements Canceled

Lulu Glaser is seriously ill of peritonitis at Oakland, Cal. She collapsed during the evening performance on Oct. 31, but the information was suppressed until a week later. Her engagements in Stockton, Sacramento, and Los Angeles were canceled.

CLAIM RIGHTS TO "ALL-STAR GAMBOLE"

The Lambs Club made another legal endeavor last week to prevent Marie Dressler from using the title "All-Star Gambol." On Thursday Nathan Burkan, counsel for the club, pleaded before Justice Cahalan in the Supreme Court that the use of the words should be stopped. Justice Cahalan reserved decision. Miss Dressler is now in vaudeville and her "all-star gambol" is a matter of history, but the Lambs Club apparently desires to establish its legal rights to the words.

ETHEL LEVEY RETURNING

Ethel Levey sails for England on the Prince Frederick Wilhelm on Nov. 15.

GARDNER IN NEW YORK HOUSES

Jack Gardner has been given seven weeks' bookings in New York and neighboring theaters. He will open at the Bronx on Nov. 17.

IN EDGAR ALLEN WOOLF SKETCH

Anatol Friedland, the composer, and Olga Neverin will appear in a new sketch by Edgar Allen Woolf, at the Union Square, on Nov. 24.

LAWRENCE AND CAMERON BOOKED

Walter Lawrence and Frances Cameron are to tour the Orpheum time, after which they are scheduled for an adapted musical comedy.

COMING HEADLINERS

Week of Nov. 17.—Colonial: Marie Lloyd, Maggie Cline, Bessie Wynn; Alhambra: Cressey and Dayne, Lillian Lorraine, Valerie Berger; Bronx: Eddie Foy, Jack Gardner; Fifth Avenue: Frank Sheridan, *The Song Revue*; Victoria: Sophie Tucker, D'Armond and Carter, McCutcheon and Maxwell; Orpheum: Laaky's *The Red Heads*, Jack Norworth; Bushwick: *The Green Beetle*, Henry Woodruff and company.

Week of Nov. 24.—Colonial: Adelaide and Hughes, Valerie Berger, Jack Norworth; Alhambra: *The Green Beetle*, A. Seymour Brown and company; Bronx: The Purple Lady, Belle Blanche; Fifth Avenue: Julian Rose; Orpheum: Marie Lloyd, Maggie Cline; Bushwick: Cressey and Dayne, Una Clayton and company; Victoria: Eddie Foy, Edward Abeles and company; Bernard Granville.

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REAH HESS INJURED

Dancer Wrenches Knee During Difficult Russian Number—Immediate Dates Canceled

Reah Hess, one of the Hess Sisters, is recovering from a badly wrenches knee, which was painfully injured while the sisters were doing their difficult Russian dance number at the Majestic Theater in Chicago.

The sisters were compelled to cancel immediate bookings and return to their home in New York.

TITLED DANCER RETURNING?

Lady Constance Stewart-Richardson, it is reported, will appear at the Victoria again on Dec. 8.

VAUDEVILLE NOTES

A Romance of the Underworld is playing the Sullivan and Considine circuit.

The Gray Trio, now at the Bronx Theater, come direct from the Orpheum circuit, making their first New York appearance in three years.

Pauline's road vaudeville company opens at Wilmington, Del., on Nov. 15.

Toschow's Cats are playing the Loew time.

Detective Keen, the playlet, is on the Loew time.

Rita Redmond is booked for the Sullivan and Considine time, opening at Detroit on Dec. 7.

William W. Cohill is playing the juvenile lead with Hermine Shone and company in her dramatic sketch, *The Last Hope*, now on the Orpheum circuit.

Gertrude Magill is playing the Jones, Linick and Schaefer time in *The Club Woman*.

The Broadway Theater in Philadelphia opened last week with *In the Barracks* featured.

Fisher and Green have been given solid U. B. O. bookings.

John Gedger, with his talking violin, has been given a solid routing.

Belle Baker canceled her engagement at Washington last week, owing to her mother's illness.

Harry Launder has entered into an engagement with the Glasgow Pavilion to make his first appearance there after his world tour. He will receive \$5,000 for the one week—a record for the Scotch music halls.

The Zancigs were forced to cancel their Jones, Linick and Schaefer time, owing to Mrs. Zancig's illness.

Fletcher Norton and Maude Barb are going strongly on the Pacific Coast.

Maurice Wood sailed from England on the *Mauritania* on Nov. 8.

Clara Ingo may leave vaudeville for musical comedy.

Monsieur Barhydt and Heineman, proprietors of the Varieties, at Terre Haute, Ind., are planning to erect a new vaudeville house at the cost of \$200,000.

A daughter was born to Jarrow on Oct. 21 at Hamburg, Germany, where the American entertainer was playing at the Hansa Theater.

Louis Kelso and Arline Boling are scoring in their singing and dancing turn on Interstate time.

Annabelle Moore, a Spokane, Wash., society girl, made her debut recently as a vaudeville dancer. She has received bookings over the Sullivan and Considine time. Miss Moore is the daughter of Judge and Mrs. James Z. Moore, of a pioneer Spokane family. She will be accompanied on her vaudeville tour by her aunt, Mrs. J. W. Marshall.

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LASKY'S "REDHEADS"

B. F. Keith says: "I consider it one of the longest sets in Keith's 'Vaudeville.'

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The World's Most Brilliant Pictures. Singing Perfected in Harmony.

THE NEW PRICES Daily Matinees—8:30, 10:30, and best matinee, 12:30. Evening—8:30, 10:30, and extra late, 12:30.

FINEST IN THE WORLD

and

10—ALL STAR ACTS—10

Adele Oswald is playing Jones, Linick and Schaefer time. Miss Oswald is a Chicagoan and a graduate of the North Division High School. She graduated from the chorus of *The Land of Nod* to succeed May de Souza when the musical comedy went on tour.

Sophie Barnard and Lou Anger are playing single acts on the same bill. Anger has a monologue, *The German Soldier*, while Miss Barnard offers a vocal act.

Secretary of State William Jennings Bryan spoke from the stage of the Majestic Theater at Dubuque, Ia., on Oct. 16. A capacity audience greeted the statesman, who appeared following a bill which included Ethel Whitehead, Joe Langford, Whalen, West and Whalen, Tupper and Geneva, Belmont's Manikins, and Bob Finkley and the Chesleigh Sisters. Speaking of Secretary Bryan, Jake Rosenthal, manager of the Majestic, says: "He works in the sun and has a great monologue."

Over the Garden Wall, Joseph Hart's jaded musical comedy, is to be presented in London with Bert Coote in the principal role.

VAUDEVILLE DATES

The current work is understood where no date is given.

*Dates Ahend
must be received
by Friday for
the next term.*

PAUL J. RAINEY'S

A LIVING STOREHOUSE OF WONDER
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AFRICAN HUNT

A STATE RIGHTS TRIUMPH
THE UNIVERSE WILL WELCOME

THE RECORD OF THIS PICTURE AMPLY DEMONSTRATES THAT IT IS IN A CLASS BY ITSELF, AND ITS EQUAL MAY NEVER BE SEEN AGAIN. THIS APPLIES TO IT AS AN ENTERTAINER, AS A MONEY GETTER AND AS A RETURN ATTRACTION. NINETY-FIVE PER CENT. OF THE AMERICAN PUBLIC HAS NEVER HAD THE JOY OF SEEING THIS NATURAL HISTORY PHENOMENON. IT IS NOW UP TO YOU. PROFIT BY THE BOX OFFICE PROOFS OF THIS SPLENDID ATTRACTION AND LET US HEAR FROM YOU AT ONCE

1600 BROADWAY, N. Y.

KALEM FILMS

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A desperate knife duel between the Indian rivals, and the soldiers' pursuit of the lovers, two of the tense incidents.
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IN TWO PARTS

The savage battle between the British soldiers and the tribesmen, followed by a terrific explosion, the climax of this great feature.
Released Wednesday, November 26th.

Also Special 3 and 6-Sheets.

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Another woman's kimono in a husband's room, results in a mighty funny comedy.

(On the same Reel)

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A series of superb views of King George's reception at Liverpool.
Released Friday, November 28th.

IN PERIL OF HIS LIFE

The hero's escape from death when the mob storms the jail to get at him will key your audience to the highest pitch.
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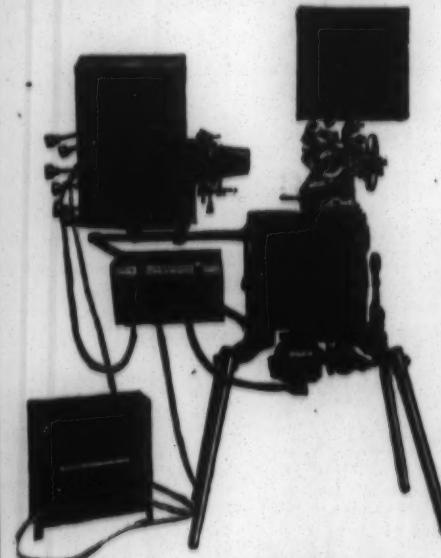
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MOTION PICTURES

LASKY-DE MILLE FILMS
Reported That Vaudeville Producer Will Soon Enter the Film Ranks

There is every likelihood that a statement will be soon forthcoming announcing the formation of a new motion picture company. The parties who are said to be considering an entrance into the ranks of the film producers are Jesse Lasky, the vaudeville producer, and Mrs. H. C. DeMille.

At the Lasky offices a *Mirror* representative was informed that there was nothing definite to announce as yet. It was not denied that the vaudeville impresario was seriously considering the film field, nor was Mrs. DeMille's connection with the prospective company denied. It is known that Lasky has long been considering branching out into the motion pictures, and general report has it that he will make a bid for a strong position in the ranks of the film producers. The understanding is that the definite announcement is being delayed so that there will be no hitch when the step is finally taken.

NEW KINEMACOLOR STOCK

Theodore Marston Organizing Stock to Be Permanently Located at Lowville

Theodore Marston, who has replaced David Miles in the Kinemacolor organization, is up to his shoulders in work organizing a permanent Kinemacolor Stock Company to be located at Lowville, New York. This action is being taken with the intention of strengthening the dramatic and comedy features of the Kinemacolor programme.

A difficult undertaking faces Director Marston in that the color system of photography requires the most finished and careful of players. It is also the plan of the Kinemacolor Company to organize companies of players who will be especially adapted to the type of plays which they are to interpret. The new Kinemacolor plant at Lowville will embody the latest foreign ideas, and will also probably include a tank as was used in the Kinemacolor series on the submarine life of fishes, a film taken in England.

KALEM PLAYER A HERO

Jerry Austin Given Freedom of Jacksonville When He Captures Highwaymen

This is not a press yarn. We have the papers and can prove it. As a result of a heroic rescue of a matron in distress Jerry Austin, a player with the Kalem forces in Jacksonville, Fla., has been granted the freedom of that city by its mayor and been appointed a deputy by the sheriff.

Here is how it all happened. Jerry Austin was on his way from the studio one night when he heard a woman's screams. Running in the direction of the cries, the Kalem player came upon a woman who was being held up by four men. Austin is a big six-footer. He sailed into the quartette and in a few minutes had them believing that a young cyclone had broken loose. Within a few minutes they were cowed and Austin piled them into an automobile and to the nearest police station. Later the honors above noted were showered upon him.

"SEA WOLF" IN COURT AGAIN

Copyright Fight Now Up in Federal Court—Selig Putting on Big Costume Series—Other Coast News

LOS ANGELES (Special).—The Jack London scrap, involving the "Sea Wolf," is all back in the Federal Courts again. That tribunal has given the Bosworth-London faction the opportunity to prove copyright, which was in controversy when the case was up three weeks ago. The copyright really is the issue now. In the meantime, the Horkheimer people instituted suit in the Superior Court, which was promptly transferred to the Federal Court, and now the struggle will occur there.

The Bosworth people claim, in addition to a perfect copyright to the "Sea Wolf," that they not only have the only legal contract from Jack London, but that the Horkheimer people admitted as much to Mr. London and officials of the Bosworth concern. In the meantime, the Bosworth-London combination has a magnificent production of the "Sea Wolf" in film, and is preparing to put it on the market as a special release.

Mr. London has engaged Arthur Train, the famous copyright attorney, to keep a watchful eye on the situation throughout the United States, and to be prepared to prosecute any copy of the "Sea Wolf" being shown, save that of the Bosworth combination. Similar instructions and warnings have been sent to alert agents in England and Europe.

The Selig feature series, *The Adventures of Kathryn*, fantastic in plot and Oriental in settings, is well on its way at the Selig Zoo Studio, Los Angeles. With \$20,000 worth of costumes on hand, and an army of regulars and extras, Director Grandon has completed the first story of two reels and is advancing upon the second scenario. A feature of this series will be an entire Durbar upon the studio grounds, with Oriental settings and a royal parade of many elephants, camels, and spectacular sections of humans. The location and settings for this big feature of the scene have been arranged under the personal supervision of Thomas Persons, general manager of that studio. While the crack of weapons in the Selig jungles was a constant reminder that the "big stuff" was on this week, an infant, not quite one-year-old, was starring on another stage of the same studio. Director MacGregor, the baby's fluttering mother,

various actresses and actors, property men and scenic painters, at times were engaged in the task of distracting the infant actor's attention, and directing his mind into proper channels for his roles, which were very emotional. There were three of these, laughing, crying and sleeping. It required twelve hours' active time to secure these scenes in "King Baby's Birthday," for the King insisted on laughing when he should be crying, crying when he should be happy, and whooping it up when he should be asleep. However, the baby star "got away" with the part, and is expected to score handily when the picture is dashed on the screen.

Director Colin Campbell, of the Selig Edendale Studio has produced another allegory, "The Master of the Garden." It involves a very tense moral problem of the present day, and has a punch which is almost a shock. On the other hand the bitterness of the picture is offset by some of the most appealing scenes ever flashed on the screen, according to critics who viewed a private run of the film. Bessie Eytton played the lead.

Hardie Kirkland, long prominent in the film world as a Selig director, has joined the Lubin forces in South Pasadena. He has fallen in love with Southern California, and says he will reside here permanently. Mr. Kirkland is a very welcome addition to the southwestern colony.

Reports of the success of Neil Shipman in New York city are pleasing to her many friends in Southern California, although a host has expressed its regret in losing this brilliant writer. Her tremendous energy demanded a wider field and more elbow space, although her success in her home town was remarkable.

With floods of sunlight, balmy breezes, and much green verdure, the forty odd film companies here are merrily grinding film stories day after day, interrupted only occasionally by morning fog. The film business is increasing here rapidly both from a producer's and exhibitor's standpoint. New and beautiful film houses are opening constantly in addition to the hundreds of successful places now in operation.

W. E. WING.

exclusively in their districts for the term of a year, under contract.

EXCLUSIVE MANAGER VISITS WEST

H. J. Cohen, of the General Film Company's Exclusive Service, and formerly with the Selig Polyscope Company, visited Chicago last week in the interests of the Exclusive programme. He found the Middle West receptive toward the new service and also called on the Selig Company to compliment them on the films they are supplying the service.

McKEE RANKIN, FILM MAN
Well-Known Actor to Produce for Coast Film Company Just Organized

McKee Rankin, has again joined the ranks of the film men and this time for good, by entering into an agreement to direct and produce for a recently organized Western motion picture combination. The new firm is to be called the Western Moving Picture Company and will probably specialize on feature films.

The studio of the company has been established at Fresno, California, and work will shortly begin on the first release. Rankin was in San Francisco recently and engaged a first-class dramatic company. No statement has yet been made as to the probable method of marketing the Western Company's films. Rankin has been interested in films for some time having put on special productions for Selig. Recently he has been connected with a San Francisco playhouse.

NEW WESTERN FILM CO.

Albuquerque Film Company Organized—Will Begin Production in Four Weeks

The Albuquerque Film Company was formally organized last week, and is scheduled to begin production in four weeks. G. P. Hamilton, late of the St. Louis Motion Picture Company, was elected president and general manager of the company. The other incorporators, local men, are: Henry F. Connally, vice-president; C. O. Cushman, J. H. Mahdien, H. P. Warner and W. B. Walton.

Several of the old St. Louis company's aggregation will be with the new company. The brand name under which the productions will be released has not yet been selected. Mr. Hamilton is at present in New York attending to the arrangements for placing the feature productions on the Warner programme.

George W. Connor, better known as Buck Connor, who was seen in the Frontier Films manufactured by the St. Louis company, and who will be a member of the Albuquerque players, has just received a bronze medal from the War Department, awarded for bravery when with the civilian scouts in the Philippines thirteen years ago.

WILLAT AT FORT LEE

Doc Willat Completes Arrangements to Erect Modern Factory Plant Near Eclair Studio

Doc Willat has settled on a location for his new plant. He has secured a site at Fort Lee near the Eclair studio and plans to erect a thoroughly up-to-date studio building with every facility for turning out the best of work.

The building, to be the property of the Willat Film Manufacturing Company, is estimated to cost in the neighborhood of \$70,000. It will include two floors, each 80 x 100 feet.

While abroad recently Doc Willat took occasion to make a thorough study of the equipment of the foreign factories. He is arranging to have his new building comprise the best of all he has seen. The factory will have an estimated capacity of a million feet of film per week.



"THE SERPENT IN EDEN," ECLAIR FEATURE.



"THE PORT OF DOOM"—FAMOUS PLAYERS COMPANY.



COMMENT AND SUGGESTION



LOCAI censorship never appears so absolutely ridiculous as when put in actual operation. Your politically appointed censor may appear to be perfectly rational until he starts out to do things. Then, such tangents of view does he run off at that—well we'll let you draw your own conclusion from the thought that runs in our mind: "If he could only see himself as others see him."

* * * *

Following this line of thought, somewhat disconnectedly perhaps, we recall the recent action of a Chicago censor on a film giving an artistic presentation of modern ballroom dancing. When the film was announced for presentation in Chicago the faithful guardians of the Windy City's morals were seized with trepidation. It would never do to let the photoplay-going public of Chicago into the secret of ballroom dancing. "We would never think, of course, of stopping the dancing in the ballrooms of our city, but anybody can slam the motion picture, so we'll bar the film." Well and done, the film is barred. Mr. Manufacturer, who has probably spent hours of thought in an effort to produce a film entirely clear of suggestiveness naturally complains. By a mighty condescension the decision is reached—"Well, we'll see the picture before we take final action." The film is viewed, and after an exhibition the board's attitude remains unchanged. Chicago is saved!

* * * *

One of the censors in explaining, or excusing, the decision, is quoted somewhat as follows: "They will not be permitted in Chicago. The objection is not based so much upon these pictures themselves, but upon the effect they would have on thousands of young people. After witnessing these professional performers go through these steps in a carefully regulated way they will go to the public dance halls and try them. That is where the danger is. Most of the halls either sell liquor or are close to places where liquor is sold. Think of a young girl or young man with two or three drinks down attempting these dances."

* * * *

Do you get the argument? The picture, of course, as any sane person would know, is perfectly correct. But—well let's see just where the "but" does enter. It's something like this. In the first place, liquor is dangerous for young people. That we all know. Secondly, liquor is sometimes sold in or near dance halls and young people in these places sometimes drink liquor. Still, perfectly so, but by all due exercise of imagination, we fail to see the connection with motion pictures. The motion picture can surely not be blamed for the selling of liquor in dance halls, and we always thought the city officials and ordinances had something to say about the selling of liquor to minors. But perhaps the officials are too busy censoring the picture theater around the corner. At this point the motion picture is dragged into the chain of argument by the scruff of the neck, necessarily so, for it does not belong here at all.



Photo Copyright by Vitagraph Co.
R. R. LINCOLN,
Leading Player with Vitagraph Players.

In this case a perfectly innocent film was made the victim. The picture bore the trade-mark of a company that has contributed some of the best work shown on the screen by American makers. The picture itself was a purely topical exposition of the fancy steps in the dances of the hour. It is occurrences like this that often cause us to wonder whether it would not be a good plan for the manufacturers to invite some sort of Federal supervision of the films that would silence the city and town critics. Your crank, forever looking for trouble, is never satisfied until you mention the word "law." His mind cannot comprehend a censorship voluntarily assumed by the manufacturers and voluntarily performed by the censors. It is beyond his ken, and for that reason we shall always be afflicted from village to village, State to State, with censorship that is often actually infantile in its actions. We do not believe in a complete Government censorship, but there should be some way of placing a semi-official Federal stamp on the films until the very growth of the form itself shall silence the cranks.



ARTHUR JOHNSON,
As Seen in a Current Lubin Release.

But, then, perhaps we can put up with these little obstacles and nuisances until that time comes.

SIIGNS are about us that the coming year will see closer attention paid to the educational film than has been shown in the past. The signs are encouraging, and we have our hopes for the educational film. It is unquestioned that the possibilities of the form are being sadly neglected. At present the educational film seems to be a hit or miss proposition at best with most of the manufacturers. Good subjects, wonderful in opportunities, are being wasted by the score. With few exceptions, and these most frequently in French-made films, we rarely see a film that leaves any coherent, "educating," impression on the mind after the last scene has been flashed on the screen. We have in mind a film recently shown treating of an American industry intensely interesting to the average layman offering fine effects and yet easily un-

derstandable if handled in the proper manner by camera and sub-titles. If we had been taken from the door of this factory, step by step, in a consistent manner through the various processes out to the freight car that stood on the siding, it would have made a story that would have remained in the mind of the spectator for a lifetime, to be recalled every time a piece of this particular commodity came to hand. But what happened? We were set down in the middle of an interesting process, swirled about and shown another and another, and so on through a series of really beautiful views, but when the film was completed we had absolutely no more real information than we had at the beginning. The dramatic sense of



HERBERT BRENON,
Imp Director Just Back from Foreign Trip.

the man behind the camera had come to his aid, in so far as the selection of scenes, but as far as could be seen no one had attempted to lay down a definite, logical order for the views. The sub-titles told us what we were going to see, but made no attempt to explain what step this was in the whole process or what effect this individual operation had on the completed article.

* * * *

A good guide for producers to follow in the production of better educational films is found in the style of exposition used in the popular magazine article. And here is one case where it decidedly does not pay to be sparing of sub-titles. The effort should not be made to place the sub-title in one or two lines as in the dramatic film. The Pathé type of sub-title is in this point a most excellent guide. Explain thoroughly and completely, at no matter what length it is necessary to go. Above all, do not look on the educational film as a mere side line, as a filler. If there is any dearth of good subjects with which to interest all classes at a picture theater, then turn to the popular magazines and see the type of article that fills our libraries with zealous readers, day in and day out, holiday and work day. No need to imitate, just see the sign post and follow down the same road. There's a bonanza at the end of it.

* * * *

THE Film Man ordinarily is loathe to become specific in his moments of bestowing praise. It's a habit that leads to much trouble with the "other fellow," but likewise the practise of generalizing has its limitations. So here goes, hat's off to an advertisement that is at the same time original, clever, and we believe will prove result-producing. We refer to the recently published gem called "Bait" from the pen of Chester Beecroft. Motion picture advertising is so close to becoming a dictionary of superlatives, we are assailed so often with all sizes and shapes of grotesque types, that it is a relief and a pleasure to meet the work of a man who knows the limitless possibilities of white space and plain ordinary everyday reasoning English.

THE FILM MAN.

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week



"JERRY'S MOTHER-IN-LAW"

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

THE VITAGRAPH COMPANY OF AMERICA,

STUDIO GOSSIP

FOR THE PRODUCTION of a new Calamity Ann film "Tommy," Miss Lester's pal, was being transported to the islands off the coast of southern California. In unloading, the burro was lowered from the boat into the water, but did not possess the ability to swim, and it looked as though "Tommy" was to meet an untimely end. All hands went to the rescue, even Calamity Ann herself getting thoroughly immersed.

S. S. HURCHINSON, president of the American Film Company, is now at the Santa Barbara studio after a stay in Chicago.

HETTY GRAY BAKER is writing the scenarios for the Bosworth Jack London stories at the J. A. C. studios. She is doing good work for them.

AT THE J. A. C. studio Arthur Maude is directing a five-reel Charlotte Corday picture, with Constance Crawley in the title-role. Mr. Maude has just finished The Bride of Lammermoor, in three reels, and a very beautiful production it is. Joe Harris is a prominent member of the company.

ARTHUR MACKLEY is back and the Photo-players' Club rejoices, for he is their vice-president, and a good one, too. Mr. Mackley gave a most interesting talk on his foreign experiences at the Wednesday dinner. He is full of plans, but we can't get them out of him.

EDWIN AUGUST is producing His Own Blood, one of his own stories, at the Universal. Mr. August gives a sample of his versatility in this play when we see him as a father with white hair and wrinkles. It also calls attention to the fact that August will make a mighty handsome old gentleman when he gets along in years.

BARBARA TENNANT, the piquant Eclair leading lady, has had a song written about her own particular charms. It is entitled "Barbara Mine."

OVER THE CLIFFS, a forthcoming Eclair release, is a thrill picture with plenty of exciting incidents. Will E. Sheerer gives one of his well-known character bits, this time as an Indian, and Lindsay Hall makes a hair-raising thirty foot leap.

WALTER PRITCHARD may well be proud

of the great send-off given him several days by his fellow members of the Photo-players and the Static clubs at Los Angeles, Cal. Mr. Pritchard, who for the past four years has done phenomenal camera work for Nestor, Kay-Bee and Bison productions, is now on a vacation visiting relatives and friends at Bayonne, N. J.

CHARLES SIMONE, long identified with the motion picture industry as scenario editor, publicity man, office, laboratory and studio manager, business manager and general manager for the Centaur and Nestor companies, has just declined a splendid offer to go West and manage a feature company now organizing. Mr. Simone says that pretty soon there'll be lots doing in the East and that eight miles away from Broadway is all he cares to be in these

epoch-making days; that's the exact distance that separates his home in Bayonne, N. J., from Manhattan.

FARRELL BRUNETTE, of the Universal forces, recently spent a few days in the hospital as a result of a taxi accident in which she narrowly escaped serious injury. Miss Brunette had urged the chauffeur to make good speed, and he was taking her at her word when a driving gear went wrong, the machine careened on the sidewalk, smashed through an iron railing, and plunged into a cellar. Realizing her danger as the car veered off the street onto the walk, Miss Brunette threw open the door, and jumped out, narrowly escaping severe injury and perhaps death. As it was, she badly hurt her side.

EDWIN AUGUST is taking a great interest

in Frank Hallcock, and Frank may be written down a lively young actor. He did excellent work in August's two-reel story, His Own Blood, which is likely to prove one of the pictures of the year. Edwin August's production and his acting in this are particularly excellent. He is now starting upon a Roman costume feature film, with some great acting possibilities.

AT THE J. A. C. studios, Arthur Maude is starring Constance Crawley and himself in a beautiful five-reel production of Charlotte Corday. Joe Harris is in the cast.

THE leading man described by the press agent as "handsome, dark-haired, dark-eyed," who plays opposite Murie Ostriche in the Princess film, is playing his first "picture" engagement. He is Boyd Marshall, from the musical comedy stage and long a favorite with Kohl and Dill in Prince and at the New York Hippodrome. He makes his film bow in the Princess reel entitled Friday, the Thirteenth as Miss Ostriche's superstitious husband. Several well-known picture actors were offered to Mr. Hite for the leading man job in the new brand, but he decided on the "new face" because in Miss Ostriche and Marie Elline he had old favorites. The latter is the little lady who was famous for many years as "the Thanhouser Kid."

EDWIN AUGUST is honestly trying to call attention to some of the meaner evils of the day—things so common that the ordinary person does not give them a thought—and in this Mr. August is serving his fellows well. In a recent picture he called attention to the doped drinks which are served under the understanding that they are "soft" drinks. Now he is putting on The Pool Room, and is making very clear the evils attendant upon these resorts. Mr. August wrote the story and is producing the picture.

AT THE Kalem Coast headquarters, Frank Montgomery is still producing The Silent Call and is making a great play of it. It calls for some very intricate trick photography, for instance where Mona Darkfeather in full evening dress confronts herself as an Indian maiden. By the way, Mona wears some stunning gowns in the play.



SCENE FROM "THE FROZEN TRAIL," PATHÉ.
Feature Release on General Film Exclusive Programme.

Kindly mention DRAMATIC MIRROR when you write advertisers.

"THIEVES"—Drama

There is honor among thieves, they say. There is some gratitude, as this picture shows. He returns a kindness with interest. Featuring GEORGE HOLT and MYRTLE GONZALES, supported by ANNE SCHAEFER, GEORGE STANLEY and KARL FORMES.

"THE PRICE OF THOUGHTLESSNESS" { Drama and } Topical Tuesday, November 11th

1. A warning against the dangers of the streets. It teaches young and old how to avoid them. 2. Some picturesque views of the ancient and strange streets of Venice.

"AN ELOPEMENT AT HOME"—Comedy Wednesday, November 12th

Papa doesn't want them to get married. With the aid of the milkman and the justice, next door, they elope at home and are made man and wife. VAN DYKE BROOKES, NORMA TALMADGE, LEO DELANEY, HUGHIE MACK and WILLIAM SHEA are in the plot.

"THE RIGHT MAN"—Drama Thursday, November 13th

At first she doesn't think he is. When she knows him better she changes her mind. They marry, notwithstanding her brother to the contrary. EARLE WILLIAMS is the right man, supported by LILLIAN WALKER and GEORGE COOPER.

"FANNY'S CONSPIRACY"—Comedy Friday, November 14th

She tries to make her husband more to her liking. She has trouble in doing it. He doesn't get rid of his fat, but she loves him just the same. Featuring VAN DYKE BROOKES, supported by NORMA TALMADGE, LEO DELANEY, ETHEL LLOYD and HARRY NORTHUP.

"JERRY'S MOTHER-IN-LAW"—Comedy Saturday, November 15th

SPECIAL FEATURE IN TWO PARTS She is a "butt-in" and puts Jerry's home in a turmoil. He buys a tin armor, takes a lesson in hypnotism and gets rid of her. His and his wife enjoy her absence. Principal funmaker, SIDNEY DREW, supported by KATE PRICE and CLARA KIMBALL YOUNG.

SIX-A-WEEK

"TANGLED THREADS"—Comedy-Drama

Monday, Nov. 17

"HIS LAST FIGHT"—Drama

Tuesday, Nov. 18

"WHY I AM HERE"

Wednesday, Nov. 19

"FARMING IN ANCIENT THIBET," } Comedy and Topical

Thursday, Nov. 20

"THE SALE OF A HEART"—Drama

Friday, Nov. 21

"THE SCHEMERS"—Comedy

Saturday, Nov. 22

"THE WHIMSICAL THREADS OF DESTINY"—Spec. Feature Drama in 2 Parts, Saturday, Nov. 23

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Wednesday and Friday

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES

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ECLAIR WESTERN BRANCH
Webster Cullison to Establish and Direct Company in Southwest for Eclair

Webster Cullison left New York on Sunday for Tucson, Ariz., where he will establish a permanent Western branch of the Eclair Company. The latter concern is going into the undertaking with a whole heart and is sparing no pains to see that the new Western company is fully as well equipped as the forces working at their monster Fort Lee plant. Ten players and a camera man accompanied Director Cullison on Sunday, and they will be followed next week by several more artists and a working crew. In all the Eclair Western company will comprise twenty-three people.

The Eclair Company is showing a good eye for the future in establishing the new company at the border location. Last week Webster Cullison journeyed to Washington and received permission from the War Department authorities to work with the soldiers now patrolling the Mexican and Arizona borders. During the trouble on the border Mr. Cullison expects to secure many good pictures with the real Mexicans, both Federal and revolutionary, and Uncle Sam's cavalry. One and a half carloads of scenery, wardrobe, properties, etc., were started last week for the Tucson studio.

NEW JERSEY MAY FOLLOW OHIO

Indications are, from the tone of the New Jersey press and activity about the Trenton Legislature, that New Jersey will be called upon at the next session of its lawmakers to pass a censorship law modeled on that of Ohio. The State Motion Picture Commission has recently made a report, and it is likely that the next step will be the granting of power to censor to this body. One of the desires of the agitators is the placing of a matron in every picture house. The expenses of censorship and of the matron are to be put on the shoulders of the film men.

BUNNY THEATER TO OPEN SOON

The Bunny Theater, Broadway and 147th Street, is rapidly being put in shape for its grand opening. Carl E. Schultze, the creator of Foxy Grandpa and Bunny, is pulling some noteworthy publicity stunts that have the Heights residents raised to a high pitch of expectancy. One was a rebus, drawn in the well-known Bunny style, for the solution of which free tickets to the opening were given. The date of opening will probably be Nov. 25. J. W. Brandon is president of the Bunny Theater Company and Carl E. Schultze, vice-president.

FAIR PLAYERS LONDON MANAGER

Sidney M. Baber has been secured to manage the London offices of the Famous Players Film Company. Mr. Baber is highly rated in film circles abroad, and is considered a valuable acquisition. Adolph Zukor, president of the Famous Players Film Company, recently returned from abroad, and this is his first move in strengthening his foreign forces. He found, while abroad, that the foreign market was in a very receptive mood toward the Famous Players' productions.

THIRD BLACHE FEATURE

The third Blache feature is in preparation now and, according to the smiles of anticipation about the Fort Lee studio, will be fully up to the standard of the preceding issues, *A Fight for Millions* and *A Prisoner in the Harem*. The Blache Company have had much success in securing the Oriental atmosphere for their pictures, and the forthcoming feature, a four-reel melodrama, carries the story from the land of Buddha to America. It will be called *The Star of India*.

BARBOUR OFF FOR BERMUDA

Edwin Barbour, the veteran dramatist, now of the Lubin scenario staff, sailed last week for a short vacation in Bermuda. Mr. Barbour is recovering from a recent illness, and expects, while in the sunny isle, to write some more feature stories.

NEW PICTURE THEATERS

The plot of ground at the southwest corner of Broadway and Ninetieth Street, owned by Robert Goetz, is to be improved by the erection of a combination taxpayer, with stores and a motion picture theater. Plans for the structure are being prepared by Thomas W. Lamb.

ECLECTIC INCREASES RELEASES

The Eclectic Film Company announces that they will shortly increase the number of their releases from two to three a week. It is also probable that they will shortly release one film a week. *The Life of Napoleon* is among the early releases.

KING BAGGOT AND QUEEN MARY

King Baggot and Mary Fuller are to lead the grand march at the coming monster ball of the New York Local of the Motion Picture Exhibitor's Association. The affair is to be held at Terrace Garden, on Dec. 15.

EXPOSITION RIGHTS FOR PATHÉ

The right to take motion pictures of the Panama-Pacific Exposition at San Francisco in 1915 have been secured by the Pathé Frères Company. This is probably the first

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time that a company has secured sole rights to film an event so far in the future.

WANT CENSOR FOR OMAHA

T. F. Sturges, of the Social Service Board, Omaha, announced that in that body's forthcoming report to the mayor, a recommendation will be made for local censorship of motion pictures. The trouble has been caused by two houses showing films that are not passed by the National Board of Censorship.

ARMSTRONG JOINS AMMEX

R. D. Armstrong, who has for the past two years been scenario editor with the Flying A, California, company, has joined the Ammex Company at San Diego. Mr. Armstrong has produced some well-known Western work and will be a strong acquisition.

GOULD TO RIVAL RAINES

George J. Gould is another millionaire bachelor who has awoken to the opportunities of the motion picture. Mr. Gould now plans to take camera men with him on his fishing and hunting trips. Film men, get in line for the rights.

LUBIN ENTERTAINS ATHLETICS

The Athletics, world's champion baseball team, were the guests of the Lubin, Philadelphia, plant last week. A select motion picture entertainment and cabaret were on the programme, besides a supper of one hundred plates and many cold bottles. The dining was admirably presided over by H. A. D'Arcy, John Ince, Colonel Joe Smiley, Charles Goldsmith and William Kerr. The star number of the entertainment was a recitation, written and read by Clay M. Greenbush. Mr. Siegmund Lubin and Ira M. Lowry were the hosts.

ENLARGE NEW MAJESTIC COMPANY

C. J. Hite is not only planning, but carrying out some big things in his New Majestic stock in Los Angeles. A score of new faces have been added to the line that greets the paymaster every Saturday. Howard Davies, of legitimate stage fame, is one. Then there is Vara Sisson, Billie West, known in American pictures; Victory Bateman, an old Majestic player who deserted to the stage, but has once more returned to the fold. Mr. Hite intends to make it the biggest picture stock on the Coast. J. C. Elling is the new business manager.

EDNA WALLACE HOPPER IN FILMS

Edna Wallace Hopper is expected to appear soon in motion pictures. Miss Hopper, whose forte has heretofore been musical comedy, is looking on the field with anything but repulsion, and should such things as money, etc., be settled satisfactorily, will probably lend us her beauty for the screen.

OUT OF TOWN NEWS

CANADA.

What is probably the finest photoplay house in the Dominion will be opened Nov. 14 in Calgary. It is named the Allen. A very fine pipe organ has been installed, and the house is up-to-date in every particular.

PENNSYLVANIA.

R. W. Einstein, of Pittsburgh, has leased the ground floor of the new Keating Block in Corry, Pa., and will soon open it as the Bullock Theater. Latest motion pictures will be offered, changed daily. This makes the third picture house in town, besides the theater, which offers pictures off and on.

CURRENT PRODUCTION BY EDISON DIRECTORS

C. JAY WILLIAMS

Boy Wanted
Reginald's Courtship
Forgy's Bouquet

NEXT—Archie and the Bell-Boy—Nov. 8.

CHARLES J. BRABIN

NOW MAKING PICTURES IN ENGLAND
The English Riviera
The Stroke of the
Phoebus Eight

A Daughter of Romany

WALTER EDWIN

A Daughter of the Wilderness
A Woodland Paradise
A Face from the Past

NEXT—Fliss, the Forester's Daughter—Nov. 8.

GEORGE A. LESSEY

In the Shadow of the
Mountains
Silas Marner (2 parts)
The Doctor's Duty

NEXT—The Phantom Signal (2 reels)—Nov. 14.

NOTICE TO

SCENARIO WRITERS

Scenarios intended especially for submission to the

RELIANCE MAJESTIC
APOLLO KOMIC

Companies should be addressed to the
SCENARIO BUREAU

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The Star of India

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adapted to California production; elaborate military pictures not wanted. Address Vitagraph Company of America, Santa Monica, Cal.

ECLAIR GETS JULES VERNE RIGHTS

The Eclair Film Company has made a ten strike in securing the rights to reproduce in motion picture form the novels of Jules Verne. It is clear that the works of this famous novelist offer wonderful opportunities for film work. The rights cover the entire world.

Among the first of the Verne subjects to be released by the Eclair Company will be The Children of Captain Grant, in seven reels; The Black Indies, in six reels, and the famous imaginative masterpiece, Twenty Thousand Leagues Under the Sea. In the latter film the Eclair Company is to make a supreme effort.

PREPARE FOR DAYTON CONVENTION

President Neff, of the Motion Picture Exhibitors' League, spent last week in Dayton, Ohio, going over the plans for the National Convention, to be held there in July of 1914. It was decided to open a publicity and exposition office at once, so as to leave no stone unturned for the success of the exposition. An effort will be made to bring together exhibitors from all parts of the world, making it a truly international exposition. The National Cash Register Company, whose home is in Dayton, has promised its hearty co-operation. One of the features of the exhibition will be the showing of films of Dayton taken before, during and since the flood.

WARNER IN CANADA

A. Warner, the busy vice-president of Warner's Features, Inc., is off again to another part of the country. His present trip takes him to Montreal to open an office there—the first link of a chain that will extend across the Dominion from Coast to Coast. Other Canadian branch offices will be opened as rapidly as possible, the probable points being Toronto, Winnipeg, Saskatoon, and Vancouver.

A trio of Warner features will be released the week of the 17th. One of them is Treasure Island, after the story by Robert Louis Stevenson. It has been done into a three-reel feature by W. V. Ranous, an old Vitagraph star and director. Mr. Ranous also plays the part of Peg-leg Silver. Aladdin and His Wonderful Lamp, featured by the work of Elsie Albert as the Princess, is the second unusual picture scheduled for the week. The third release is In the Tolls of Adventure.

BAN SUNDAY SHOWS IN ALBERTA

EDMONTON (Special).—Sunday picture shows are a thing of the past in the Province of Alberta, Canada, the Provincial Council having passed an order authorizing the cancellation of the license of any picture theater in the Province remaining open on Sunday. The new order also provides for a provincial license fee as follows:

Theaters with a seating capacity of 500 or less, \$150; from 500 to 1,000, \$250; 1,000 to 1,500, \$400; and over 1,500, \$500. Theaters in which motion pictures form only one number on the programme are not included in this schedule. A straight license fee of \$500 is charged to such theaters regardless of seating capacity. Transient motion picture entertainment is now charged a fee of \$50. Operators are assessed, \$10; exchanges, \$800. Formerly the theaters were licensed by the various municipalities, the average fee being \$10.

The exhibitors are planning a vigorous fight for the modification of the new order. The first step will be the closer organization of the picture theater managers.



EARL METCALFE, LUBIN PLAYER.

Earl Metcalfe's abilities as an actor are too well-known to demand space for exposition, but Earl in the capacity seen above is a new view to many of his admirers. Metcalfe takes his recreation from the duties as lead at the Lubin studio by eating up the speed laws on a racing type motorcycle. Recently at a race held in Philadelphia he arrived at the finish ahead of a big field, garnering a handsome prize. The Lubin camera man caught him in the act and Scenario Editor McCloskey threatens to write a story around the race with Earl as the conquering hero.

Selig

FIVE

MONEY WINNERS

Merit Multiplied in Vast Variety

"THE QUALITY OF MERCY"

In Two Reels Released November 24th

This is a modern play, strong in heart-beats, moving in action, touching in heartlessness. The ancient theme of the bogus marriage is handled in new, striking and original fashion. The heroine attains heart's ease and happiness in fullness of time.

November 25th "MOUNTED OFFICER FLYNN"

The centaurs of the police force are accredited with superior perception and naturally have advantage of fleetness over their more bulky brethren of the uniform. Flynn has the true detective faculty with intrepidity to match. A big, breezy play.

November 26th "CUPID IN THE COW CAMP"

A bunch of green, but brawny cowboys get the love bee humming in their Stetsons and send money to "small ad" confidence men to get in touch with an alleged wealthy widow. How they give up and then get their money back is decidedly interesting.

November 27th "A MESSAGE FROM HOME"

A little girl writes with a piece of chalk a message on a car door that eventually reaches the eye of her boyhood sweetheart, given to wanderlust, brings him to himself and restores him to his friends and his family.

November 28th "THE SUPREME MOMENT"

Two bad men fall out. One seemingly reforms and the other pursues the error of his ways. How the bad one dies to save the life of the daughter of his ancient enemy makes a very vivid and vital chapter in film romance.

N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One sheets for every attraction, three sheets for the two-reel releases, and additionally six sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

SELIG POLYSCOPE CO.

LICENSED FILMS

The Petrified Forests of Arizona (Pathéplay, Oct. 14).—Eighteen thousand acres of stone forests, that probably had its origin before the Miocene period of geology dating back 2,000,000 years, are to be seen near Holbrook, Ariz. The petrified specimens show the birds of that age imbedded in these trees of solid rock. Scientists claim that dissolved silica must have moved these trees affected by the action of alkali to their present location. Specimens of amethyst and tourmaline are frequently found in the petrified trees, while, occasionally, an entire trunk is discovered composed of solid agate. Coupled with A Yankee in Mexico, this split-reel offers a geological study that will prove of unusual interest to both laymen as well as scientists. Well presented by the camera man.

The Golden Cloud (Selig, Oct. 18).—Dick Walton sends his brother Bob a tin to play Bonanza Mine, but the latter, having just invested in a new home, cannot take advantage of it. Bob, later, receiving a telegram from his father that the latter's bank has just failed, telephones Edith Gates, his fiancée, that he must leave the city. She calls at his office during his absence and discovers the Bonanza tin and the banker's wife. Edith asks her father for a loan of \$10,000, and, upon receiving a check for the amount, plays the Golden Cloud. On his return, Bob tells Edith that, as he had to help out his father financially, their marriage will have to be postponed. In the meantime the Golden Cloud stock has gone to ten points. Bob is caught in a panic, and, with ruin staring him in the face, the sly telephones her broker to sell her stock. Invests \$100,000 in Bob's business and becomes his partner for life. A little half-reel story, that while it has no big situations holds the attention of the audience mainly through the big heartedness of its heroine, splendidly portrayed by Adrienne Kroell. The others in the piece give her competent support.

**THANHOUSER**

The Success of "Moths"

our first four-reel Mutual "special," has resulted in the production of a second "special" for the Mutual Film Corporation.

"ROBIN HOOD"
IN FOUR REELS

The stirring life of the great adventurer of the Middle Ages is here shown properly in black-and-white pictures for the first time. Every man, woman and child knows the story. This is the big, popular film of the Fall. See any Mutual Program exchange for special terms.

THANHOUSER FILM CORPORATION, New Rochelle, New York

Thanhouser Stars!

Thanhouser Features!

Thanhouser Quality!

FEATURE FILMS ON THE MARKET

"THE RATTLESNAKE" REALISTIC

August's Acting Saves "His Own Blood"—"Race Memories" Well Handled—"The War Makers" Timely

"THE RATTLESNAKE"

Two Reel Drama. Written, Directed and Produced by Romaine Fielding and Released by the Lubin Company, Oct. 30.

The Man	M. O. Penn
The Woman	Lillian Winslow
The Other Man	Charles Arling

A realistic drama of the primeval, convincing, clear and interesting. A clever contrast between the primitive life and the

The venom of jealousy has never furnished a better basis for a story than this film portrays. Nor have we in years seen this plot germ presented in a manner more original in conception and development. Romaine Fielding struck upon a singularly appropriate personification of this character trait in the use of a rattlesnake and the abhorrence it brings to mind. He shows the hand of a careful worker, a master of technique, in the development of the atmosphere to the last essence. The moral is carried home with striking force yet at no time to the detriment of the story and action.

The setting is Mexican and the real thing to boot. Tony incurs the jealousy of Jose, because he is the accepted lover of the girl whom both are infatuated with. Jose attempts to waylay Tony but is attacked by a rattlesnake lying in the road and dies of the poison. Tony, who is a happy-go-lucky sort, is attracted to the serpent which saved his life, and makes a pet of it. Inez has meanwhile come to look with favor upon Gordon, an American surveyor, and when Tony refuses to kill the loathsome reptile, rejects him and later marries the American. Several years later Tony has descended to the depths, and lives a squallid existence in a hovel with his snake. Minor incidents show the development of his jealousy which finally becomes an obsession. He steals into the surveyor's house at night and places the snake under the covers of Gordon's bed. The latter hears him making his escape and suspecting theft goes outside to look for the miscreant. The child wakes Inez with the plaint that she has forgotten to kiss her papa good-night and is allowed to go to his room, and not finding him she crawls into the bed where the serpent is coiled. Tony having stolen back to the window is shocked to see the child endeavoring to repel the rattler with a pillow. His love for the child outweighs his hatred for Gordon and he saves her, being wounded himself by the serpent's fangs. He is captured, but the child pleads for him. The loss of his arm and the death of the snake removes his obsession and we see him in the finale the same old happy Tony, now the trusted friend of the family. The happy ending is in this case both fairly logical and primarily necessary, since we at all times sympathise with Tony in the mentality of the plot.

Romaine Fielding fully lives up to a difficult, but for the right man a strong role. The director has given practically all of the characters "man-size" parts, however, and the result is a production without a histrionic weakness. The photographer acquitted himself creditably, especially in some very pretty panoramic exteriors.

W.

"HIS OWN BLOOD"

Drama in Two Reels. Directed by Edwin August and Released by the Powers Company, January 5, 1914.

The Father	Edwin August
The Son	Frank Halloran
The Girl	Ethel Davis

A "moral play," aiming at the drug habit, which gets off to a fine start. Towards the close, however, the interest weakens and we have only the fine acting of Edwin August to save the end. The other characters of the play are also in good hands.

The son of a certain manufacturer of a soft drink containing an insidious drug is a hard drinker, and only on his father threatening to throw him out of the house for good does he quit drinking, and as a substitute takes to his father's drink. So does the whole family. When the son accidentally discovers a quantity of this drug, cocaine, in his father's safe, the shock of the discovery and the weakening effects of the quantities of the drink that he has taken cause him to take to the use of the drug. We find him a year later hopelessly addicted to cocaine and about to undergo an operation, the only hope remaining for him. The operation is finally successful and the son recovers, although this seems rather improbable to one who has witnessed the frantic and absurd behavior of the parent in the operating room. The Pure Food Commission now steps in and stops the manufacture of the drink, and the father dedicates all his money to charitable purposes. The son also recovers the girl who has remained true to him during his several lapses. No matter what else alls it, this play teaches several good lessons.

F.

"RACE MEMORIES"

Two-Reel Drama. Produced by Pathé Company and Released Nov. 6.

The Man	M. O. Penn
The Woman	Lillian Winslow
The Other Man	Charles Arling

A realistic drama of the primeval, convincing, clear and interesting. A clever contrast between the primitive life and the



ROMAINE FIELDING, MARY RYAN, AND MORTIZ CYTRON.
"The Rattlesnake," Feature Release on General Film Programme.

artificialities of this age. It teaches, moreover, the evolution of the human species from the physical brute to the master mind. At the same time we are shown clearly how many of our basal passions of the present day are but the disguised passions of the primordial times. The director deserves the highest praise for a clever psychological drama. The players have ably done their share. The story is in allegorical form. Kenneth, a specialist in prehistoric customs and a firm believer in reincarnation, loves the daughter of his neighbor. But the neighbor prefers a rich young man named Robert. The girl is not allowed to choose, but told to take Robert. From overwork, with his unhappy love affair on his mind, Kenneth is taken with brain fever. The mind, whether through reincarnation or its intimate study of the ancient times, immediately transforms the characters of his present life to the stone age. He is the Man who wins the love of the beautiful Woman. But the father of the latter prefers the Other Man, who comes with presents of furs. The Woman is given to the rich suitor, who drags her away to his lair. The Man follows, and after some realistic adventures in the woods with the lions, is able to rescue the Woman. She, in gratitude, turns to him and throws her arms around his neck. At this happy moment Kenneth wakes up, cured of his brain fever. He is convalescing, and in the meanwhile Robert is pursuing his attentions to the girl, who does not want them. As he is trying to force his vile kisses upon the girl, Kenneth appears. At the rival's attempt at physical superiority, Kenneth, although more powerful, disdains this means of vindication, and says, "This is the age of Mind, not Muscle." Then in an embrace which reminds us exactly of the primeval love-making, except that the woman does not throw her arms around him first, they decide to get married, and he realizes that only in our way of proposing have we changed so very much.

one overhears the existence of some new plans. The second prepares a soporific that the ambassador makes use of later on. The third, Ross, is to carry the plans after they are stolen. The ambassador gives a dinner to which both the Secretary of War and the Secretary of the Navy are invited. He also forges a letter purporting to be from the Secretary of the Navy, which he sends to the War Secretary, telling him to bring the plans to the dinner. On the evening of the dinner the Naval Secretary is kidnapped by means of a substitution of chauffeurs, and delayed in the country until after the dinner. At the ambassador's the sleep-producing mixture is poured into the punch, and everybody partakes of it but the ambassador. The entire company fall into a stupor, and the ambassador copies the plans, which he takes from the War Secretary, and puts them back in his pocket. Then he, too, drinks the drugged wine, and the whole company are later found in this condition, and revived by the doctor who is summoned. The latter smells the drug in the wine, and later, when the Secretary of the Navy appears and the plans are examined, a tell-tale ink spot is found. The secret service now takes up the case, and watches the ambassador and all suspected of being in with him. Ross engages passage upon an ocean liner, and she is suspected of carrying the plans, concealed, with her. Isobel, the wife of the War Secretary, whose acquaintance Ross has made, volunteers to travel on the same steamer, and try and recover the plans. Isobel encounters Ross on the steamer, and they agree to use the same cabin. This is particularly hard to swallow. Ross seems not to be the least suspicious of her roommate, whose identity she ought to know, for she lets Isobel rummage through all her possessions, but in vain. A collision with another steamer causes Ross to inadvertently give a clue to the whereabouts of the plans, and the last day of the trip Isobel finds them and sends a wireless to the Secretary of War to that effect.

F.

"THE WAR MAKERS"

Two-Reel Drama, by W. A. Tremayne. Directed by Maurice Costello and Robert Gaillard.

Secretary of War	Maurice Costello
His Wife	Mary Charisseon
Secretary of the Navy	Charles Kent

A two-reel presentation that verges on the melodramatic for its interest. The greatest amount of interest, however, is excited by the fact that our own War Department is losing some of its secrets. Several of the situations are novel, but to offset this several of the situations are also beyond our credence. The part that Mr. Costello takes is too small to allow him to show his possibilities. The photography is clear, and the acting uniformly good. The foreign ambassador at Washington receives word from his Government to steal the plans of the War Department. He calls his spies to his aid. The

"THE PIRATES"

Two-Reel Drama by James Oliver Curwood. Directed by George D. Baker and Released by the Vitagraph Company Oct. 18.

John Merwin	John Bunny
Helen Merwin	Clara Kimball Young
Captain Jim Falkner	Robert Gaillard
Directors of the Eat-Em-Biscuit Co.	
John Bunny	Charles Shridley, Frank Mason,
Andrea Randolph, Mr. Lewis, Lucas Paul,	
crew of the <i>Milk</i>	Charles Edwards, William Shea, Mr. Higgins

A two-reel comedy in which from reel to reel the interest never wavers, leaving the audience in doubt as to its ultimate conclusion to the curtain.

Captain Falkner of the tramp ship *Milk* is offered \$10,000 if he will board the yacht *Poole* and make its guests prisoners for a week. He refuses, but sight of Helen makes him change his mind and he consents on condition that she become his captain. Merwin removes his false whiskers and goes aboard his yacht *Poole*. The entire party of Eat-Em Company directors are kidnapped and taken aboard the *Milk*. Then ensues a long chase by a United States revenue cutter, the *Milk* escaping in the fog. Falkner is commanded by his postcoat officer to run the yacht in a secluded cove and cast anchor for seven days. She goes off for a week and returns with newspapers giving widespread publicity to the piratical exploit. Merwin explains the jubilation of the party as due to the success of this their scheme to advertise the Eat-Em Company against a more powerful competitor. Falkner passes his claim for the \$10,000 in preference for the pretty captain and wins.

The piece is replete with comedy and action, and fails to show a dull moment. The director, during the flight from the pursuing revenue cutter, saw his suspense sustaining moment and made the most of it. The principals and their support acquitted themselves most creditably.

The Barriers of Blood (Ammax, Nov. 10).—After the parents of the girl with whom Lee is in love have objected to their daughter marrying him on the ground that he is a half-breed, the surprised man and his sweetheart apply to his foster father for confirmation of the charge. The man who adopted Lee tells him the story of how his Indian mother, Silver Heels, being unhappily married to Jim Dawson, a squawman, was taken back to her tribe by its chief, Red Cloud. Dawson later stole into the Indian camp and carried off his half-breed papoose. The Indians gave chase, and were on the point of capturing the squawman and his child, are attacked by a band of cowboys and put to flight. In the skirmish Dawson is wounded, falls from his pony and dies. The narrator, one of the cowboys, discovered Lee lying on the prairie beside his dead father and adopted him. Charles Warren, Marie's father, arrives to take the girl home. Before leaving the staunch girl informs her parent that she will marry Lee, whom she considers good and noble, even if his mother was a squaw. After her departure Lee, greatly affected by the story and his sweetheart's stand, decides that it is best to sacrifice his love for her sake, and writes Warren that he will turn his daughter's love for him to hatred. He thereupon gets drunk, enters a dance hall and begins to make overtures to one of the women dancers. Warren having purposely brought his daughter to the place, Marie, from the window, sees her lover kissing the dancer. As she enters a Mexican takes her by the arm and is knocked down by the half-breed. After Marie and her father have left the place, the grouch picks a quarrel with Lee and slaps him. Arriving home, Warren, sympathizing with his daughter, asks her if she has witnessed, explaining how he has saved her from entering into a marriage with a man whose blood taint would only prove a barrier to her happiness. This twin-reel Western piece offers a splendidly staged conflict between Indians and cowboys, marked by daredevil riding and perilous falls. The dance hall scene was well arranged. Pathos and stirring action bring the film up to a standard far above the average.

Who Killed Oiga Garow? (Imp., Nov. 6).—This is a two-reel offering of a murder mystery whose principal feature is the strange solution of the crime. The photography is clear, but the staging is not perfect in a good many instances. Some time ago there was exploited the theory that the last image that was focused on the retina of the eye was retained there, and, as in this case, if death intervened, the image still remained. Now this may or may not be so, for it is only a theory. But one thing is positive, this image cannot be photographed with the ordinary photographic apparatus that we use to-day. The use of this theory shows originality and as such deserves praise, but we should prefer to see the weak links strengthened somewhat. The rest of the plot is based on one of Poe's stories. The acting of Ben Allen as the charmer is capital. An artist is rooming with a friend of his, a photographer by name of Thomas. Oiga is a designing woman whom the artist is too weak minded to order away. Fritz, the pet monkey, has taken a violent dislike to Oiga, but no more so than Thomas, who asks the artist to choose between Oiga or Fritz. Oiga is ordered away. To forestall her choosing the two friends now go to the country, and here the artist is captivated by Jane, a simple country maiden. But Oiga follows, and her charms win the artist back and she brings him to the city, where they begin again their dissipated life. To break this spell Thomas goes to the city, bringing Jane with him. This has the desired effect and the artist swears to abandon his evil ways. Oiga comes in, and then her hold on the weak-minded man gains the ascendancy. Leaving the two women in the room, Thomas talks to the artist in the hallway. Jane is surprised by a scream from the next room. She rushes in and finds Oiga stabbed to death. Of course Jane is accused of the crime. Thomas takes a photograph of the dead woman's eye, and on developing the negative it is found that the last image which was registered on her retina was that of the monkey. Fritz, whom Oiga had angered on many occasions, with the dagger in his hand, with which Oiga was killed, raised in the act of stabbing. Jane is released, and Thomas, who has loved her all the while, claims her for his own.

"THE MAN WHO VANISHED"

Two-Reel Drama. Produced by the Kalem Company. Released Nov. 5.

Frederick Schuyler William Herman West
Hobart Schuyler Carlyle Blackwell
Andrew Schuyler Edward Gribble
Regina Schuyler Marjorie Saks
Grexton Paul Hurst
Viola Billie Rhodes

Andrew Schuyler calls on his wealthy brother Frederick to ask for financial assistance. The millionaire goes to his library bank vault and, after giving Andrew the money he desires, is stricken and dies. His will leaves his son Hobart sole heir to his estate, only reverting to Andrew in case of the former's demise. Hobart is a born nimrod, and before going on one of his many hunting trips, Regina, Andrew's wife, coveting her nephew's fortune, places some highly charged cartridges in the youth's bag. While firing at a wild duck, Hobart's shotgun explodes, the muzzle striking him on the head and producing a temporary mental derangement. Viola, a fisherman's daughter, whose boat Hobart had previously saved from being stolen by two river pirates, sees the accident and calls her father to the young man's rescue. Grexton and another fisherman carry the youth to the former's shack, where Viola dressed his wounds. The evidence discovered by one of young Schuyler's servants proves that his master was killed by the explosion of his gun, and his body lost in the bay. The interloper, Andrew and his wife, take possession of the Hobart estate. When Hobart recovers he marries Viola and takes her to his home. At sight of him the scheming couple are nearly overcome with mortification. The new occupant of their old residence discovers the highly charged cartridges and brings them home. Viola receives them, and Regina, attempting to destroy the damaging evidence, locks the young wife in the library vault and throws them in the river. Grexton, sitting in his skiff, sees the action, wades out, gets the cartridges, and takes them to his son-in-law's home. Hobart rescues his wife from asphyxiation by having the door of the vault dynamited. Confronted by the cartridge evidence and accused of attempting to kill Viola, Regina and her supine husband are led off by an officer of the law.

From reel to reel, this film so teems with stirring action as to veritably make the time and the smoke fly. Its big scenes have been capably cast by a sharpshooting director. The players display marked individuality in their characterizations and respond to every scene with their histrionic best. The camera man never misses fire for an instant. C.

"THE PRICE OF VICTORY"

Two-Reel Drama, by Emmet C. Hall. Produced by the Lubin Company and Released Nov. 6.

Colonel Cary John E. Ince
Lorena Gray Rosetta Dixie
General Jackson Robert Whittier
Union General William Cellini

A military drama of the Civil War. The pictures are clearly and artistically set with an eye for outdoor realism. The story is not very different from the ordinary run of the war-time drama, and fails in having too long an anti-climax. Also, we are introduced to Stonewall Jackson on the field of action. The number of troops shown was adequate for any military drama of this sort that might be staged. But as the army of one of the leading generals of the South it was pitifully small. Why not use the name of a general not quite so prominent? Lorena Gray and Robert Cary are Southerners in love. But some unfortunate lovers' quarrel arises and the lovers separate. It happens that the war breaks out at this time. Robert immediately enlists and works his way up to be a lieutenant on Stonewall Jackson's staff. About this time Lorena, still heartbroken, enlists in the rebel ranks as a spy. We are now at the battle of Cold creek Bridge. The fortunes of war sway this way and that. The outcome of the battle and the safety of the Southern army finally centers about the possession of Cold creek bridge. The fighting for its possession becomes desperate, and to save the army Robert volunteers to blow up the bridge, which has already been undermined by the Southern troops. He makes his way almost to the bridge when he is laid low by a sharpshooter. Lorena now finds him wounded, and the two make up their differences. Then Lorena continues on the mission which her lover had begun. She fires a pistol bullet into the keg of powder, and the bridge is destroyed. But the price of the victory is her own destruction. Later, Robert, an old man, passes away with the vision of Lorena still before him. F.

The Rajah's Diamond Rose (Eclipse-Klein, Oct. 28).—Ralph Gordon, the son of a retired London merchant, while sojourning in Asia, loses heavily at cards. He writes his sister to ask father for 10,000 francs to meet his J. O. U., but the latter refuses, and sends Gordon a telegram, stating that he is really a disreputable. His parents refuse to help him with his debt of honor through Gordon in a fit of despondency. Count Beroff, a gambler's clubmate, sympathizes with the youth and invites him to his apartments. The nobleman shows him his art objects collected in various parts of the world, among them a priceless diamond rose, a present from the Rajah of Punjab. While the count is called away by a telephone message, the young gambler, plunged into the depths of financial straits, is tempted to steal the jewel. A half-hour later he arrives at his rooms ill from his experience, and writes his

sister, Lucille, that, as Count Beroff has proof that he is a thief, he will henceforth disappear. Lucille comes to Paris to try to solve the mystery, calls on the count, and he shows her a photo proving her brother's guilt. Louis Marie, a friend of Beroff's, falls in love with the girl and promises to tell him that if he will procure for her the count's diamond rose, that she may have the pleasure of returning it to him, she will marry him. Marie accepts the dare. He enters the count's apartment, opens the spring cabinet, and as he is about to remove the Rajah's jewel, he is snatched by a secret flashlight. Before he realizes what has happened, Beroff enters, covers him with a revolver, and discovering the unsuccessful burglar to be his friend, lowers his weapon and shows him the remarkable electric photographic system by which he protects himself against the loss of the diamond rose. The following day, while Marie is recounting the failure of his attempt to Lasalle, he receives a message from Beroff to the effect that if he will come in at the Coenes Club and give him 30,000 francs, same to be turned over to some charitable institution, he will present him with the photo of his guilt. Scouting the count's scheme, Lasalle takes the matter into her own hands. That night, as Marie hands Beroff the money in exchange for the damaged plate, a detective steps from behind the portieres and arrests the count for blackmail. When exhibited at headquarters, it develops that the Rajah's diamond rose was a mere paste contraption. Originality of plot alone would win for this two-reel piece first place among the crook film offerings of the month. It is vested with the element of suspense that holds its grip upon the audience till the curtain—a meritorious quality in a photoplay. Beroff dominated every scene but the final one. His support was of a high order. Dearly directed. C.

The War Correspondent (Broncho, Nov. 18).—A two-reel drama of the Civil War days, with plenty of action, lots of fighting by the rival armies and an interesting plot. There are several minor flaws in the staging, but on the whole it is a pleasing production. Tom, a war correspondent, infiltrates himself with the local telegrapher, who is later discharged. Bill, the war correspondent on the rival paper, is in love with the same girl as Tom. Tom is favorite and she finally promises to marry Tom on the condition that he will stop drinking. Bill plots to break Tom's resolve to this effect and hires two thugs, who assault Tom and place him in a freight car with a demijohn of whisky. When Tom regains consciousness and is able to get out of the freight car he is at the spans of the final battle between the North and South. He has resisted the temptation to touch the whisky and proceeds to set the only newspaper story of the battle. But he is later detained by the troops and thrust into the same room where Bill and the other correspondents have been under guard since long before the battle. At first Tom refuses to tell them the story of the fray, but he finds out that the telegrapher whom he befriended is in the next room. He thereupon relates the story at length to the other correspondents, the man at the ticker listening through the wall and sending the story as Tom relates it. When the correspondents are finally released and try to send in their story of the battle, they learn that it is old news. Tom goes home and wins promotion and a bride. Bill being killed by the same thugs he formerly hired to assault Tom. F.

The Witch of Salem (Domino, Nov. 20).—Prudence Smith, a London girl, arrives in the American colony and is engaged as maid in the household of Governor Donald Hastings. Roger, the son of the governor, falls in love with Prudence. A gossipy neighbor finds the girl in the youth's arms and informs the governor that Prudence's father was hanged at Margate. Hastings, to save his son from Prudence's influence, has her arrested for witchcraft. Roger aids her to escape, but is caught. While Prudence is being sentenced to burn at the stake, Red Jacket, the Narragansett chief, sends a messenger to Governor Hastings stating that in order to insure everlasting peace between his tribe and the settlers to send him a white girl in marriage. The Puritans decide to send Prudence to the chief. Roger follows the messengers who carry off his sweetheart, kills them, and he and his girl start out for the wilderness together. Red Jacket, attributing the messengers' deaths to Puritan treachery, calls for an attack upon the settlers. Roger, discovering the Narragansett's warlike preparations, attempts to warn the sentinel at "The Beacon" and is wounded by an arrow. Prudence, seeing her lover and the sentinel fall, lights the beacon fire and warns the Puritans, and as a result, when the Indians attack them they are repulsed. After the battle the wounded sentinel informs the governor that the colonists owe their lives to the bravery of Prudence. Hastings begs the girl's forgiveness and withdraws his objections to Roger marrying her. Gardner Sullivan's two-reel story, adapted for film purposes from a page of American history, is replete with all those ingredients necessary to melodramatic success. The players measure up to the parts, while the director's skill in handling the scenes shows craftsmanship and versatility. Vivid photography. C.

The Impostor (Broncho, Nov. 12).—Jim Owens, a sergeant in the Union army, is informed by a soldier that a rebel, resembling him enough to be his twin brother, has just been killed in battle. Owens notes the remarkable resemblance and, after carrying the Confederate soldier, reads the letters found on his person. They are from the dead man's half-blind mother. Their tone moves the Yank to forgive a reply. He is soon after commissioned to carry dispatches through the rebel lines, is wounded, hides his papers in the sand after falling off his horse, and when taken by the Confederate scouts claims that he is John Calhoun of the Seventh Cavalry, having just escaped from a Yankee prison. On account of his wound he is given a furlough, and goes to the dead rebel soldier's home. Owens, having been an orphan from infancy, is delighted in the mother's love that Mrs. Calhoun bestows upon him. Her daughter, Betty, arrives from boarding school and Jim falls in love with her. Jim, when he falls heir to his property, is mighty poor, but confesses his duplicity to the girl. Betty, overcome, persuades him to continue to play his part, fearing that the shock of learning that her son was dead would prove fatal to her mother. Owens does so till the old lady passes away. When about to take his leave, Betty confesses her love for him, claiming that if he were a scoundrel he would never have told her the truth, and asks Owens to take her away with him. William H. Clifford's twin-reel war story has been turned into a film of unusual strength. Its blending of pathos and well directed war scenes is excellent. The actors' work is highly praiseworthy, while the director's generalship is up to the standard. C.

EDISON FILMS**"A Proposal Deferred"**

Fifth story of "Who Will Marry Mary?" In which Captain Bradford relinquishes his claim upon the Silver Star when he learns that Mary is its owner. He leaves her without telling her of his sacrifice.

Released Saturday, November 22nd.

COMING TWO REEL FILMS*****A GOOD SPORT**

Comedy from the "International Cup," published in the Saturday Evening Post.

Released Friday, November 21st.

*****THE GUNMAKER OF MOSCOW**

A drama of Peter the Great.

Released Friday, November 28th.

COMING SINGLE REEL RELEASES***NORA'S BOARDERS**

The story of a beautiful widow and her boarders.

Released Monday, November 17th.

***ENOCH AND EZRA'S FIRST SMOKE**

(On the same reel)

FROM DURBAN TO ZULULAND

Released Monday, November 24th.

****THE VANISHING CRACKSMAN**

First mystery in the "Chronicles of Cain."

Released Tuesday, November 25th.

***A SENSE OF HUMOR**

An international comedy.

Released Wednesday, November 26th.

***A ROYAL ROMANCE**

The Princess loves in vain.

Released Saturday, November 29th.

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WITH THE FILM MEN

"Jeff" Dolan wants it distinctly understood that he has not resigned from the North American Film Company. He likes his job too well.

William F. Haddock, "Silent Bill," as he is known at the Screen Club, has taken a job for life as silent partner. He will be married on Nov. 18. Miss Rosa Koch is the young lady who is willing to take a chance under his direction. Best wishes for a long and happy married life, Bill.

Bernard F. Borchardt, of Tampa, Fla., has just completed arrangements with Warner's Features for the release of the product of the Tampa Film Company. This company is an aftermath of Capt. Jack Bonvita's appearance in pictures, and includes, besides himself, Frank Beale, Mr. and Mrs. McOwen, Mr. and Mrs. Carew and Jack Byrne.

William W. Hines and Miss Eleanor Vernon were quietly married on Oct. 28. Miss Vernon is a well-known Broadway leading woman. Good luck to both of you and a happy marriage.

Letter from Ralph L. Hamond at Antwerp telling about the European theater. Same old line of talk they all send.

H. Z. Levine, of Fort Lee, Solax, and Blache Features, has returned from a successful trip West.

George K. Rolands gave a very interesting talk before the Round Table Club, advocating many reforms and suggesting a closer harmony between the theaters and the motion picture. The club is composed of women eminent in literature and the drama. Madame Pilar-Morin presided.

Stanley Twist has been working nights lately getting things in shape for the road companies of the Pasquali picture, *The Last Days of Pompeii*.

Big announcement from Jim Gaussman next week.

By the way, Paul Seardon's little Beaming Belle bull pup continues to win prizes "hands down" at the dog shows. Paul has been entering her in every show that comes along, and she bids fair to become as well known as her actor-owner. At the Bull Dog Club of America's recent show, held at the Grand Central Palace, Beaming Belle was winning prizes so fast that Paul, who was working at the studio and receiving returns of the show over the 'phone wires, found it impossible to play a grouch and "look the part."

Although it's a little cold for surf bathing off Block Island, Irene Hunt and George Siegmann played some wet scenes for *A Man and a Woman* that promise to put that drama in a class bordering upon the "legitimate." And they didn't even catch a little cold.

Frank Woods is rapidly organizing a scenario department that will be worthy of its well-known and popular "Chief." Scenarios submitted for Reliance production should be sent direct to Mr. Woods, care the Mutual Film Corporation, 71 West Twenty-third Street, New York city.

P. J. B.

MARY PICKFORD IN GOOD ROLE

Mary Pickford, one of the most popular of actresses with motion picture fans, has seldom been granted a more fitting role than that in which she is seen in the Famous Players' Feature, *Caprice*. Miss Pickford is in her artistic element in Mrs. Fluke's famous success. As the simple, untaught backwoods girl, who falls in love with the society man and marries him, with the inevitable result, Mary gives an imitable performance. She gets all the humor and irony, all the sentiment and pathos out of the rôle, which carries her from the backwoods to the midst of society functions.

The Famous Players Company has given Miss Pickford an excellent supporting cast. This includes Owen Moore, who plays the part of the husband (and therefore renders a well rehearsed and natural performance), and Ernest Truax, who played opposite to Mary as A Good Little Devil.

"POMPEII" BETTER THAN EVER

The staff of the Pasquali offices have been working night and day editing *The Last Days of Pompeii*, and the picture shown at the Park Theater is a wonderful improvement over that shown at Wallack's. New titles have been made and the film reassembled under the direction of Stanley Twist.

The energy of New York are enthusiastic over the Pasquali production, *The Last Days of Pompeii*. Every day reservations are made for several of them, and every denomination has been represented among the audiences at the Park Theater, where the Pasquali production is playing to crowded houses.

ADRIENNE KROELL RECOVERING

Adrienne Kroell, leading lady for the Selig Company in Chicago, has for the past six months been playing under one of the greatest disadvantages that can befall a motion picture actress. She has been a constant sufferer from rheumatism and has had to look pleasant despite many agonizing moments. For the past fortnight she has been taking an enforced vacation at Mt. Clemens, Mich., and writes that she is experiencing astonishingly good results.

HURT BY FALL IN PICTURE

Etheil Davis, leading woman with Edwin August's Los Angeles company, was quite seriously injured in a recent Roman picture whilst taking a big fall. She is sitting up now and hopes soon to be around again. Meanwhile the picture has been postponed.

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"PRINCESS OF BAGDAD" POPULAR

A Princess of Bagdad, the latest Helen Gardner feature to be placed upon the market, is proving again that features of the Gardner class will always have a popular attraction. The film is the first of the Arabian Nights to be placed upon the screen, and it has been developed with a rare skill and a wonderful eye to costuming and scenic effects. Much interest has been displayed and many inquiries received prior to the date of release, and there is little doubt but that the entire United States will be quickly disposed of.

FILMS TO BOOM NATION

At a secret conference of the representatives of the German steel and iron trade, held in Berlin last week, it was decided to inaugurate a vigorous motion picture campaign in the interests of German manufacturers in the foreign markets. Films are to be prepared showing the development of German industry and the various individual branches. The region in which it is desired to put forth special effort is China and the Far East, and the competition it is planned to overcome is that of America and Great Britain.

THEATER TAX DEFEATS COUNCILMAN

In the recent election, four councilmen of Narberth, a Philadelphia suburb, found that they had made a mistake in imposing a tax of \$1 a performance on picture theaters in that borough when they were defeated for reelection. William T. Harris, the most prominent of the exhibitors, a former minister, headed a vigorous campaign against the councilmen who had voted for the tax with the result that a quartette having his support was elected. Mass meetings held in his theater were a feature of the campaign.

WORLD SPECIAL NOTES

F. M. Sanford has been engaged by Phil Gleichman, of the World Special Films Corporation, as manager of the Dallas Branch, with headquarters in the Andrews Building. Mr. Sanford is one of the best known men engaged in the moving picture business in the southwest.

Phil Gleichman, of the World Special Films Corporation, is at present negotiating for one of the biggest men engaged in the motion picture business in New Orleans, as branch manager for his concern in that town.

Protea, issued last Monday by the World Special Films Corporation, has eighty pages of specially written music by J. Loft. The music created almost as big a stir when played abroad as did the film.

LICENSED FILM RELEASES

Monday, Nov. 17.

(Bio.) A Cure for Suffragettes. Com.
(Bio.) He's a Lawyer. Com.
(Edison) Nora's Boarders. Com.
(Kalem) The Stolen Tapestry. Dr.
(Lubin) The Two Fathers. Com.
(Pathéplay) Pathé's Weekly. No. 68.
(Selig) The Escape of Jim Dolan. Two parts. Dr.

(Vita.) Taxied Threads. Dr.

Tuesday, Nov. 18.

(Class) For the Love of a Torreador. Two parts. Dr.
(Edison) A Cause for Thankfulness. Dr.
(Edison) The Lost Chord. Dr.
(Lubin) Shadows. Dr.
(Pathéplay) Mr. Gaston from Paris. Com.
(Pathéplay) Flowers of Japan.
(Selig) The Port of Missing Women. Dr.
(Vita.) His Last Fight. Dr.

Wednesday, Nov. 19.

(Edison) The Girl in the Houseboat. Com.
(Eas.) The Usual Way. Com.
(Kalem) The Express Cap Mystery. Two parts. Dr.

(Pathéplay) By Impulse. Com. Dr.

(Selig) The Touch of a Child. Dr.

(Vita.) Why I Am Here. Com.

(Vita.) Farming in Ancient Thebes.

Thursday, Nov. 20.

(Bio.) The Detective's Stratagem. Dr.
(Eas.) The Cowboy Samaritan. Dr.
(Lubin) Partners in Crime. Three parts. Dr.
(Melles) (Title not reported.)

(Pathéplay) Pathé's Weekly. No. 69.

(Pathéplay) The Green-Eyed Monster of Jealousy. Two parts. Dr.

(Selig) An Actor's Romance. Dr.

(Vita.) The Sale of a Heart. Dr.

Friday, Nov. 21.

(Edison) A Good Sport. Two parts. Com.
(Eas.) The End of the Circle. Two parts. Dr.
(Kalem) The Laundress and the Lady. Com.
(Lubin) His Chorus Girl Wife. Dr.

(Pathéplay) Natives of Australia.

(Pathéplay) The Pond Snail.

(Pathéplay) In the Spanish Pyrenees.

(Selig) Outwitted by Billy. Dr.

(Vita.) The Schemers. Com.

Saturday, Nov. 22.

(Bio.) By Man's Law. Two parts. Dr.
(Edison) A Proposal Deferred—"Who Will Marry Mary?" No. 8. Dr.

(Eas.) Broncho Billy's First Arrest. Dr.

(Kalem) Primitive Man. Dr.

(Lubin) The Harmless One. Dr.

(Pathéplay) Kenton's Heir. Dr.

(Vita.) The Whimsical Threads of Destiny.

Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Nov. 16.

(Bex) The Blood Brotherhood. Dr.
(Crystal) Out of the Grave. Dr.
(Eclair) Unseen Metamorphoses. Sc.
(Eclair) Does Max Snore? Com.

Monday, Nov. 17.

(Victor) Forgotten Women. Dr.
(Imp) Who Killed Olga Carow? Two parts. Dr.
(Powers) The Doctor's Orders. Dr.
(Powers) Cotton Time in Arkansas. Ind.

Tuesday, Nov. 18.

(101 Bison) The Raid of the Human Tigers. Two parts. Dr.
(Crystal) Her Secretaries. Com.
(Crystal) Percy's New Mamma. Com.

Wednesday, Nov. 19.

(Nestor) The Golden Princess Miss. Dr.
(Joker) Mike and Jake at the Beach. Com.
(Eclair) Partners. Two parts. Dr.
(Univ.) Animated Weekly. No. 80.

Thursday, Nov. 20.

(Imp) The Child Stealers of Paris. Dr.
(Bax) Fire of Fate. Two parts. Dr.
(Frontier) Slim Becomes a Detective. Com.

Friday, Nov. 21.

(Nestor) An Elephant on His Hands. Com.
(Powers) A Stolen Identity. Two parts. Dr.
(Victor) Where the Hop Vine Twines. Dr.

Saturday, Nov. 22.

(Joker) The Stuffed Animal. Com.
(Frontier) The Double Cross. Dr.
(101 Bison) Wynona's Vengeance. Two parts. Dr.

MUTUAL FILM RELEASES

Sunday, Nov. 16.

(Annie) (Title not reported.)
(Mal.) (Title not reported.)
(Than.) (Title not reported.)

Monday, Nov. 17.

(Amer.) The Trail of the Lost Chord. Two parts. Dr.
(Keystone) (Title not reported.)
(Bell.) Two Men and a Mule. Series No. 4. Com.

Tuesday, Nov. 18.

(Than.) (Title not reported.)
(Mal.) (Title not reported.)
(Broncho) The War Correspondent. Two parts. Dr.

Wednesday, Nov. 19.

(Mutual) Mutual Weekly. No. 47.
(Bell.) A Man and a Woman. Dr.

Thursday, Nov. 20.

(Amer.) A Modern Steel Plant. Ton.
(Domino) The Tale of the Ticker. Dr.
(Keystone) (Title not reported.)

Friday, Nov. 21.

(Kay-Bee) Days of '49.
(Princess) (Title not reported.)
(Than.) (Title not reported.)

Saturday, Nov. 22.

(Amer.) Calamity Anne's Dream. Dr.
(Mal.) (Title not reported.)
(Bell.) Her Father's Daughter. Dr.

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NEW YORK





BIOGRAPH FILMS



FOR THE WEEK COMMENCING NOVEMBER 17, 1913

MONDAY

THURSDAY

SATURDAY



HE'S A LAWYER and A CURE FOR SUFFRAGETTES

Farse Comedies

THE DETECTIVE'S STRATAGEM

Posing as a Hunted Burglar, He Thwarts the
Bank Robbers

BY MAN'S LAW

When Man Turns God, Conflict and Sorrow
Follow
(In Two Parts)

BIOGRAPH COMPANY NEW YORK

ALL-STAR FORCES RETURN Richard Harding Davis Heads Score of Returning "Soldiers of Fortune"

Richard Harding Davis, heading a company of twenty All-star players, returned last week from Cuba. The players have completed the motion picture production of Davis's *Soldiers of Fortune* with Augustus Thomas, who prepared the stage version and was in charge of the filming. He was assisted by William F. Haddock.

The company brings back a score of interesting stories of their experiences in taking the pictures. Two thousand soldiers of the Cuban republic were placed at the disposal of the company, besides which good use was made of a machine gun loaned by the United States warships in the harbor. Report has it that extras were very easy to secure, due to the presence of some very pretty actresses in the cast. Mosquitos also offered their unwelcome services in large numbers. Dustin Parham appeared in the leading role and Winifred Kingston was seen as Madame Alvaras.

MOTION PICTURES ABOARD LINERS

Arrangements have been completed for the installation of motion picture apparatus aboard the ocean liners of the Hamburg-American Line. A. H. Woods, the theatrical manager, is arranging for the installation of the machines and the supplying of the service. The entertainments will be given in the concert rooms of the liners and will be free. It is planned to secure the expenses of installing the paraphernalia by selling advertising space on the screen.

ALLEGED THEATER DISCRIMINATION

The Moving Picture Company of Massachusetts, the defendant in a suit brought in the Boston Municipal Civil Court for damages on the ground of color discrimination. The complainants are Mary Scott, white, and Hattie Jones, colored. They allege that after purchasing box seats for the Orpheum Theater they were told that all the boxes were reserved when it was learned that Miss Jones was to occupy one of the seats. Each plaintiff is suing for \$300 damages.

ECLAIR COMPANY AT LAKE GEORGE

Guests at the Fort William Henry Hotel, Lake George, were surprised to see gayly costumed young women and powder-wigged knights strolling about the grounds. These were the members of a company of Eclair players who were using the scenic surroundings of Lake George as a setting for several scenarios of old English and Colonial character.

Among the members of the company were O. C. Lund, Barbara Tennant, Billie Bear, Julia Stewart, Rosa Koch, Edward F. Roseman, Lindsay J. Hall, James G. Davis, Gene Horbostl, Charles Hunt, and George Cowell.

BRENON FILM BREAKS RECORDS

Herbert Breton, Imp director, an excellent likeness of whom we reproduce on another page of this issue, holds the enviable position of having produced a film that has the record for sales in the English market, considered the hardest in the world. *Ivanhoe*, which Breton directed last fall and produced in England has so far attained the record of 100 copies.

Mr. Breton who has just recently returned from abroad is enthusiastic over conditions on the other side of the water. Aside from having produced many wonderful films, Mr. Breton feels amply rewarded by having an opportunity to study the methods of the foreign technicians. "One does not know the opportunities of the motion picture until he has come in contact with the methods used abroad; they have many things to teach us," he says.

KATHERINE AND JACK KERRIGAN

Katherine Kerrigan, who has been appearing with the Henry W. Savage production of *Everywoman*, has been secured to play opposite her brother Jack Kerrigan, in a forthcoming production of *Samson and Delilah* by the Universal West Coast Company. Miss Kerrigan has secured the permission of Mr. Savage to appear in the film and immediately after the completion will return to the *Everywoman* cast. The brother and sister will appear in the title roles. It is planned to make the production in four reels.

SNOW FALLS FOR FIELDING

Romaine Fielding, known in film circles as "Four in One," actor, author, director, and manager, demonstrated his resourcefulness last week when a snowstorm struck the Mexican village where he now hangs his hat. Fielding was in the midst of a three-reel picture when the storm broke. Kept to his highest pitch, the idea came to Fielding to use the storm that had threatened to postpone his work. Calling the camera men and company together, they set out for the mountains a few miles away. On the way over Fielding mapped out an entirely new and original two-part drama and started the players to work in their roles. The next day, as is the rule in this land of sunshine and flowers, the snow was gone and the wild flowers bloomed as before.

The play was finished with this beautiful background, and will soon be released as When Mountain and Valley Meet.

FILMS TO TEACH SANITATION

The United States Department of Health has entered the motion picture business. Arrangements have been made for a long series of motion pictures of the Health Department, its personnel, work, and sanitary means employed to prevent disease. The films, which will be loaned to motion picture theaters, are expected to instruct people generally in sanitation.

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ADOLPH ZUKOR, President DANIEL FROHMAN, Manager

30 FAMOUS FEATURES A YEAR

REVIEWS OF LICENSED FILMS

Scenes at Saigon Cochin China (Met., Oct. 10).—An interesting geographical film, abounding in native color. It throws upon the canvas views of the Rue de Rousseau, the cathedral, the municipal opera house, a suburban residence, the ancient tomb of Annamite, the Han Hoo Bridge, the ferry across the Binhay River, houseboats moored in the Choate River, market scenes, typical native children, among them mafakas, Annamite soldiers, and travelling musicians. There are gathered by such numerous offerings as an elephant exchanging bananas, thrown to him for bananas, "plan la clever," "plan a slice," an "everyday scene," one time cuts and a water buffalo. C.

Hypnotic Pictures (Met., Nov. 4).—A capital play in one-reel dealing with sister love and sacrifice. The Hypnotic Pictures, an excellent title for this play, by the way, is a well planned, finely focused, interesting, and comprehensive film—above the average. The acting of Mr. Newburn and Miss E. Pierce as Marc and Betty is most commendable. Betty, who is engaged to Marc, a fortune hunter, receives a letter advising her that through her charity she has allowed most of her patrimonial fortune to slip through her fingers. Marc sees the letter, and the immediate conclusion is that Betty's love has been misplaced. This becomes very apparent when Marc turns around and makes love to a younger sister, Gertrude, who has just come home from college. Betty keeps her mouth shut, although her heart is bursting within. It now happens that Betty meets a young man, the friend of her uncle's, and this one, we are told in subtiliter fashion, is the right man at last. On the engagement day everybody brings presents for Betty, who is kept upstairs until all the guests have arrived.

Chancing to be alone in the room, Marc, the ruthless fortune hunter, steals a valuable pearl necklace, the gift of Betty's rich uncle. Gertrude sees the theft, but keeps her mouth closed.

Betty comes into the room, and in the drawer where the necklace was, she finds a ring belonging to Marc, which he has been so unfortunate as to leave behind. She forces Marc to return the necklace for the ring, and renounces them both in the drawer, this last act being witnessed by the man. Betty is enraged to see the man, and once more she feels her fingers slipping on the shoulders of the man she loves, so slowly, he puts her from him. It is a sad moment for Betty who knows that Gertrude is enraged to Marc, whom therefore Betty determines to shield at her own expense. But Gertrude, who has kept what the show is herself, now comes out with the truth. Marc is arrested. Gertrude is free, of a fortune hunter's wife, and Betty finds herself clasped in arms whose love she has given up. P.

The Devilish Chase (Met., Nov. 8).—Young Allen Blood, a youth of seventeen, spends his time between boating and preparing for college, with Madge, his mother's adopted daughter, and Ruth, a country girl. He soon receives information from the Harvard faculty that he has successfully passed his entrance examinations, and leaves for Cambridge. During his four years at Harvard he corresponds with the two girls: writing letters teaming with lofty

ambition to Ruth, and patronizing notes to Madge. On his return home after graduation, he is surprised to find the railroads graduate a well educated, refined young woman while Ruth, to his great disappointment, still remains an awkward country girl. The disparity in their appearance and manner causes Blood to chase Ruth, and finally in turn the cowed Ruth chases him. This brings about a quarrel with Madge. To avoid the young graduate, she jumps in a skiff and rows up the river. Allen follows in another, catches her, boards it in midstream, and, when they land, are engaged. A competent "eye-to-detail director" has worked wonders with this slender story, and succeeded in making a fairly diverting film of it. The juvenile actors of the piece acquitted themselves creditably. The photographer made every picture an appeal to the eye. G.

A Momentous Decision (Labin, Oct. 31).—This is a drama whose title does not a large number of titles fail to do. It adequately expresses the gist of the play. As for the story, it is a financial drama, showing how monetary and family honor conflict, and how the decision between them is made. The climax is excellent. The acting of Harry C. Mayers and Earl Metcalf in the leading male roles is commendable. Phillips is the big Wall Street man, who has just been swindled by the Hawley crowd. Jimmy, one of this cohort, attracts Phillips's attention and is recommended by the latter to work for him. In his home life Phillips does not have much time to devote to his childlike wife. One of the broker's friends makes plans to elope with this foolish wife, but is overheard by the maid. Hawley and his crowd are out to "do" Phillips again. He must be at his office at 8 p. m. that day to sign some papers, or he is financially ruined. The schemers send Phillips a fake telegram, telling of his mother's mortal sickness. Phillips hurries off, giving Jimmy his power of attorney. Then the maid comes running into Jimmy. She tells him of the elopement, which also changes to be for 8 p. m. In a momentous decision Jimmy decides to give the wife, and successfully interests the slaves, but 8 p. m. has passed when he gets back to the office, and the Hawley crowd have Phillips ruined. When the latter returns, he accuses Jimmy of infidelity. Both the wife and husband and Jimmy is forgotten as well as the woman who was foolish.

An Evening With Wilder Spender (Biograph, Oct. 27).—A one-reel comedy that takes much too long to develop, but once started on its humorous way excels as a laugh maker. The scenes where the niece starts to disrobe might well have been shortened without at all obscuring the meaning of the play. Otherwise, a number of difficult scenes are handled in a clean manner. The subtitles are good and the acting is full of life. A niece and her uncle go out for a walk, and Wilder Spender and his friends start a poker game in the latter's room. Then the niece goes to bed. In the scenes above referred to, the uncle starts out to have a nip or two. So far not very exciting. Then comes the telegram from the

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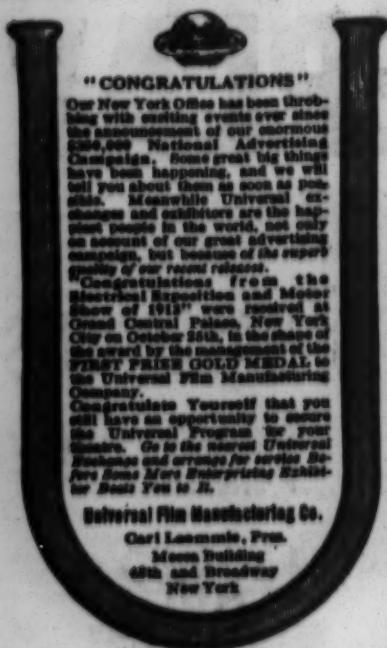
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The Horrible Example—Oct. 29
His Nephew's Scheme—Nov. 12

Baptist aunt of Mr. Wilder Spender, and the poker games stop, and the room is hurriedly rid of all traces of whatever might shock her madly modesty. She arrives, and first the clerk, by mistake rings the bell in the niece's room before he announces her to the nephew. Getting no answer to her summons to enter, the girl steps into the hall, and the door slams behind her, and there she is in her pajamas. Terrified at the sound of approaching voices, she rushes into an open room, which chances to be Mr. Spender's. Here she and the cards and the whisky are discovered by the aunt. Now, the uncle comes home, drunk, and he by mistake gets into the aunt's room, and when the younger couple discover them the apology is mutual, and we can see two budding romances.

The Man of Him (Lubin, Oct. 27).—A fine Western drama, with good focus work and interest, a story told with the least number of

subtitles, and yet easily understood. It ends rather sorrowfully with a death, but this is the logical ending for a man who commits the crime that this one does in the earlier part of the film, and it would be well for some other directors to notice this fact. A cowboy is engaged at a ranch, and one of his first acts is to help the rancher's little girl in difficulty with her colt. This ends his good deeds for a while, as we next observe him in the gloom of night with his outlaw band, stealing most of the horses out of the corral, and incidentally shooting one of the cowboys, who is unfortunate enough to be around at that time. The chase of the horse thieves and their villain stand and the ensuing fight in which all but the leader are slain, holds the interest chiefly for our admiration of the pursuers' marksmanship. In the meantime the little girl has wandered from home, and is caught in the unkindness, and the outlaw chief, the ex-cowboy, tries to rescue her, but is caught himself. The rancher and his men are now out hunting the child, when the track of her foot in the mud is recognized. The rescuers arrive in time to see the child, standing on the outlaw's shoulders, all the rest of him being submerged, gradually in the treacherous sand. She is rescued with a lariat, but he sinks out of sight.

The Neighborhood Child and the Beggar (Kalem, Oct. 27).—A pathetic little story of a poor little rich boy and a rich little poor girl. The boy is a cripple, and the little maid is poor but happy. And the boy can never get beyond the bronze garden gates, while the little girl comes to see him, and their friendship ripens. And then an unscrupulous nursemaid drives her away, and the little fellow misses her, and dies without seeing her again, while his mother, who was saved for him, because of his deformity, dies at his little bed, too late. And the little maid learns of his death, and becomes her mother also, mistreating her she wanders on in the night, and sinking down in slumber, her spirit passes through the gates of Heaven along with her little playmate. The acting by the children is excellent, and the subtitles, all in verse, are very appropriate, and the feeling is carried through the play, but such a story of unrelieved pathos needs careful bolstering by the balance of the programme. On the same reel with *Sports*, in Merrimac England.

At the Sign of the Lost Angel (Vitagraph, Oct. 27).—With a hurricane start, a vitally intense story, and a crowning climax, the Vitagraph Company has surpassed itself on the production of this thrilling and moving story of the West. The film is beyond criticism in every respect. The acting of Anne Schaefer as the lost maid is worth seeing a second time. A drunken crowd decides to visit the "Sign of the Lost Angel," and Anne, who keeps bar, tries to keep them out, but they shoot their way in, and are smashing up the place, insulting the girl and carousing when the stage coach drives up with the new preacher. The latter and the driver, Anne's beau, throw the robbers into the street. This is the introduction, the whole affair carried out with the greatest excitement. Later, we see the driver joining the preacher, whose attempts to convert the girl from her evil ways are misinterpreted as more seductive attractions. By this time the young preacher has aroused the town to a religious pitch, and we see a big open air meeting at which those who can "see the light" are asked to step forward. Many do, but Anne can still not see her way clear. The gambler whose business is being ruined by the preacher's efforts, plots with the unctuously jealous driver to kill the preacher, and they tell Anne so, after asking her to aid them, which she refuses to do. With the knowledge of her own worthlessness Anne rushes to save the preacher, but is only in time to intercept the bullet that was meant for him. At last she has seen the light. Scenario by G. A. Pierce. Direction Rollin S. Sturgeon.

A Hornet's Nest (Edison, Oct. 27).—On the same reel with *Across the Seven Seas*. Pass is a comedy that might be a little heavier. Eddie Eddie's Hornet's Nest in the country, and brings it back with her to the city. She finds it is uninhabited. Eddie and her folks are terribly annoyed by the tenants above them. In his desperation, Eddie's son promises Eddie's beau Eddie's hand if the said beau can get rid of the objectionable tenants. Force proving of no avail, the desperate beau hits upon the idea of the hornet's nest, and this drives the undesirable out of their flat, for it proved that the hornet's nest was not uninhabited.

Pathé Weekly, No. 61 (Oct. 27).—This weekly shows Mrs. Wright and her twelve-year-old daughter swimming in Golden Gate in record time; Pat Ryan breaking the hammer throw record; Small Miller doing the same with the discus throw; the collection of a monument by New Jersey Governor; the winning of a racing camel in California by the champion Australian; the swimming race between Jim Barrister and a French champion; the features of a number of Tammany candidates; the rescue corps of a modern colliery at work; the novel dedication of Fred Thomson's exhibition concession by a number of children; the field games of the Brooklyn Public School League, and, lastly, and best of all, a funny series of Mutt and Jeff by Bud Fisher.

Jimmy's Finisch (Kalem, Oct. 24).—Advising for a position as photographer on a newspaper, Jimmy is sent out on a trial assignment and returns with pictures of a robbery. The editor gives him another chance to make good, and sends him to cover the Young Fellow's banquet. In taking a flash-light goes too heavy a charge of powder blows the roof off the building, and is arrested by the humorists and dragged to the police station. The lieutenant phones the editor to call and set his man. When the latter arrives and learns what Jimmy has done, he saves him and kicks him out of the station. The two farcical incidents featuring Jimmy's bacheloredness are profuse of a smile and a roar of laughter. The actor essaying the part of the hopeless photographer is more than equal to the two comedy occasions. This half-reel should prove an optical delight to all camera men.

Too Many Tenants (Pathé, Nov. 1).—A so-called comedy that drags its uninteresting and ludicrous way through a whole film length. The actors are not in the least to blame that they have wasted their best efforts on such a poor picture. A young man loves a certain young girl, who, with her aunt, has taken a room in a house owned by an old man. The young man's uncle wants a photograph of the new house which the young man claims he has bought. The nephew photographs the house his sweetheart has just moved into, and his uncle then comes on to see the house for himself. The nephew blinds the old man who owns the house, and puts his uncle to bed in the room in which his sweetheart and aunt are living. When they return and find the man in bed, a great and bewildering lot of running around ensues, during which the young couple go to the justice of the peace and are married.

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REVIEWS OF LICENSED FILMS



All on Account of "Daisy" (Labin, Oct. 20).—Bill receives a congratulatory note to the effect that he has won "Daisy," and an invitation to come over. When he has left the house, Bill's wife discovers the note in his smoking jacket, and, in a jealous rage, smashes the bracelet and decamps. When the husband returns he finds that his wife has packed up and gone to live with her mother. He follows her to the home of his mother-in-law, and, failing to get them to listen to his explanation, returns home. Wife and mother-in-law follow Bill home and, when they see "Daisy" pulling at the rubber nipple of a bottle of milk, explanations are no longer necessary. It is hardly needless to state that "Daisy" is a pup. It is a split-reel farce of "much ado about nothing," that is a side splitter. The pup furnishes the laughter, the players play for the comedy, and the director and camera man complete the excellent screen team work.

The Van Nostrand Tiara (Biograph, Oct. 20).—According to a friend's letter of introduction, a Raffles procures for Kate, his pal, a position as maid to Mrs. Van Nostrand, whose tiara, recently brought over from Europe, has been given much space in the social column of the daily prints. On the night of Mrs. Van Nostrand's reception, Kate gets her permission to have a lady friend call, and secretes Raffles, disguised as a woman, in her room. Kate sets the tiara from the family safe, and, while the guests are making merry picks out the diamonds and substitutes paste in the setting. A society detective sees the dislodged Raffles leave the house, and, his suspicions being aroused, asks to see the tiara. When the maid gets it from the safe, the sixth, with the aid of a magnifying glass, discovers the theft, and has his master shadow Raffles. The crook, learning that he is being watched, telephones his pal to meet him in the park, where they are arrested. Searching them at headquarters, the society detective locates the gems hidden in the hollow heel of Kate's slipper. An attention-compelling story, the action of which never lags for a moment. Harry Carey as the detective is equal to the big moments that the piece offers. The actor essaying the part of Raffles brings it to life, apart from his histrionic touches, all the cleverness of a crook in the skillful manner with which he substitutes the stones. The producer's work is clear cut.

The White Feather (Vitagraph, Oct. 20).—Alice Lee invites Grant Whitney, whom she met while traveling abroad, to her ranch home in the West. He accepts, and after his arrival the air suggests that they go horseback riding. Since the day that his mother was holding him in her arms, were killed in a runaway, Whitney has entertained an uncontrollable fear of horses. Steve, the ranch foreman, jealous of Grant, gives him, on his first mount, a vicious beast to ride. Whitney is thrown and hurt. While recovering from his injury, Alice and her father are called to town. Before leaving she sends him a note, enclosing, as a token of her love, a violet. Steve discovers it under the tandemfoot's door, takes the violet and substitutes a white feather, symbolical of cowardice. Grant resents its implication by scribbling at the bottom of the note that he'll master the horse that threw him or never return, saddles the beast, and, after an Alexandrian ride through hill and dale, succeeds in conquering him. The foreman, being informed by one of the cowboys that Whitney has ridden off on the vicious horse, gives chase, but, in going over the sandy hills, the horse stumbles and falls on Steve, breaking his leg. On the ride back, Whitney discovers the foreman, throws him across the pommel of his saddle, and brings him to the ranch. When Alice and her father return, the foreman, grateful to the tenderfoot for his timely assistance, confesses, shakes his hand, and wishes him luck. Whitney has it—in the form of a wife. Pathos and thrills, blended with fine horsemanship, place this film in the front ranks of Western picture classics. The story has been given a beautiful atmospheric setting by the producer, to which the photographer's art has done ample justice.

His First Performance (Edison, Oct. 22).—Tommy sends the old folks \$10 to come to the city and see him as "Red Barlow," the bit of "The Terror of the Gulch." Tommy's parents during the performance live and enact, in their seats, every moment of it: cheering him on to success over the villain's machinations, warning from time to time of some danger, or expressing their sympathy at some sad scene to the great discomfort and frequent objection of the audience. Finally, being elected, Thomas, Sr., supported by his brawny son, and the stage entrances, come behind the wings, enter on the stage during some big melodramatic scene where their kid thespian is getting the worst of it, take a hand in the mix-up, and break up the show. Milton Noble's half-reel story received such splendid interpretation at the hands of the Edison players that it brought down the Savoy Picture House on the first day of its release. F. Lyon's characterization of the stage doorman was a gem of realism. The stage and audience scenes were well arranged.

Sleuths Unawares (Vitagraph, Oct. 22).—An "at liberty" actor, owing the room rent, tries to steal his trunk out of his boarding house, and is caught in the act by the landlady. Friends Sam and George arrive on the scene, hurriedly come to the aid of the gentlewoman, succeeded in taking in boarders, put the stealthy thespian to rest and appropriate the stage costumes found in the trunk. Bidding the landlady a fond farewell, they lie themselves away to the river. While they are in swimming, an escaped convict takes their theatrical regalia, leaving them the choice between his discarded stripes and a tinsorial barrel. They succeed in capturing the convict and get the \$500 reward offered for him. After dividing the money with all the nonchalance of bloated coupon cutters, our old friends send their former tramp attire and hike to the next town. Robert Thomson and George Stanley's capital acting make this half-reel piece entertaining enough to drive dull care away. The actor portraying the part of the convict gives them a good histrionic run for the money. Producer and photographer both did their bit creditably.

The Silver Bachelorhood (Vitagraph, Nov. 4).—A splendid drama in one reel, well acted by Leo Delaney, and especially so by Norma Talmadge. The play is based on the psychology of married life. A woman who has been coarsened through the influence of the inferior man she married, finds herself, after many years, still the idol of the man she did not marry. He writes her a letter, telling her that she is still his idol. To the painted and coarsened woman who receives this message, the answering is but an idle jest. She little realizes the changes that the coarser character

of her husband has wrought in her own fine nature. She goes to the apartment of her former sweetheart, and comes into the room quietly, where she finds him asleep. As she is about to awaken him, she sees the photograph of her simple girl, contrasted to her features which she sees in the mirror, causes her to slide noiselessly from the room. Far rather that he keep her youthful image before him. This is accomplished, for the nose that she took for sleep, was the quiet call of death, that found him still with her youthful attraction in his mind. At the end we see her hopelessly regretting the life that might have been. We suggest that in the dramatic scene where she comes into the room where he is apparently asleep, it would have lengthened and added to the strength of the scene, if she had visioned what she was those many years before.

Magic Melody (Labin, Nov. 4).—Convincing acting and clear photography help out a fairly good story of trouble in Mexico, and play has altogether too many subtitles, and while the film is interesting enough, it is almost a series of illustrated subtitles. So that: Thomas, a savage pea, who is watching over his sick mother, when "Carita, the pea's sister, tells him of the white doctor in the valley," who is "an American physician named Lennox, working in Mexico." Now "Mrs. Lennox is in love with her violin," and after "he prays for his mother at the Sun God's altar," he, "Thomas, is entranced by the magic music, and almost forgets his errand." The doctor orders "half a teaspooonful every hour," and the next morning, his mother dead, Thomas swears vengeance on the doctor. (Death due to his giving her half a bottle full at a time instead of as ordered.) And it goes on. After that the pea kidnaps the child and through his sister who surprises us with her sudden command of English, he writes a note that he will keep the child until sundown, and give the doctor a chance to give himself up in place of the child. If he fails to appear, the child dies. The mother rides to the rock of the Sun God, and by the music of her violin manages to charm and distract the fanatic's attention until the doctor arrives and rescues the child.

The Vaudeville Star's Vacation (Pathé, Nov. 4).—A laughable one-reel film with a small plot to it, and as so-called comedies go, this is very commendable, for the "funny" reel that is usually presented lacks anything with the semblance of construction or climax. There is a spice of humor throughout the acting in several instances, fine character work, and but for a couple of minor inconsistencies the play is good. A vaudeville star goes to a vacation for her vacation. She happens to pick this particular one, for the reason that it advertises to have many of royal blood among its guests. Arrived, she finds not only no royalty drifting around, but the few women that are there, snub her friendly advances. To revenge herself, she makes up as a young man, and sends a telegram to the hotel, announcing "his" incognito arrival. The women are all charmed and captivated, and the young "man" revives himself by flirting, and then hitting each one in turn. One of the landlord's strong cigars, which is forced upon him, turns his "stomach and disgusts" him with the rote. Going to the room that she has occupied when she first saw that this being a different room to the one that was assigned to the supposed nobleman, "he" is observed, and the scandal mongers hurry the news to the landlord. They rush into the room, and discover the young "man" with only the mustache left, the rest being the vaudeville actress in her kimono.

Quickands of Sin (Essanay, Nov. 4).—A touching family drama that shows effectively the benefits of confession. A household tragedy that is averted through the offices of the priest. Showing also the victory of environment over heredity. Altogether a strong play, if somewhat sad, well acted, and simply staged. The work of Richard Travers and E. H. Calvert as the son and priest, respectively, deserves especial praise. The wife of a recently married couple is still annoyed by the attentions of her former suitor. She grants him interviews, to see her son is born to her, and in well-handled scenes we, and her husband, can comprehend her crime. The boy grows, and twenty-five years later she dies, having carried her remorse with her each day, until in her last moments she confesses all to the priest at her dying bedside. The holy father can tell from her husband's behavior that he knows the secret. What shall he do? Keep the secret, and let the father live in daily agony of the boy's meeting his risqué father? No. He persuades the sorrowing husband to write the boy the whole story in a letter. The boy reads it and starts to read. He comes to the place where a turn of the pass will reveal his risqué father's name. He stops. He wants none of the stranger. Burning the letter with the name erased, he goes on to the man he has learned to love as a father, and they meet as they were. "father and son."

Zuma, the Gypsy (Cines, Nov. 4).—A finished European two-reel production. When we say that of a foreign film there remains very little to be said. The scenery is both appropriate and beautiful. The photography is of the height to which that art can reach. The story, contrasting the Oriental and Occidental life in the same household, with its difference of dress and temperament, with the air of mysticism and suspense that the strange story gives to the plot, leaves nothing to be desired as to construction or telling climax. The acting is convincing. We repeat, this is a finished play. Zuma, a gypsy, is cruelly mistreated by her father, a gypsy bandit. A count and his wife happen to witness the inhuman treatment that the girl receives, and the countess tries to prevent her being flogged. That night the girl steals away to the house of her benefactors, and in the morning is purchased by them from her bandit father. The girl vows to repay the kindness of her new mistress. A friend of the countess, the Lady Alice, now comes to visit at the castle. The latter flirts with the count, and Zuma, wishing to guard her mistress's happiness, warns the Lady Alice away. She leaves under the greatest apprehension for her safety. Time passes, and Zuma finds herself beginning to love the count. The countess plans to give a ball shortly, and to give it novelty, Zuma begs to do the snake dance, her one great accomplishment. Consent is given, and a snake arrives, whose fangs Zuma fails to extract. In a brilliant ballroom scene Zuma starts her dance, and then irritates the fanged reptile to bite her. She dies in the arms of her benefactress, happy in the thought that she was of real service.

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